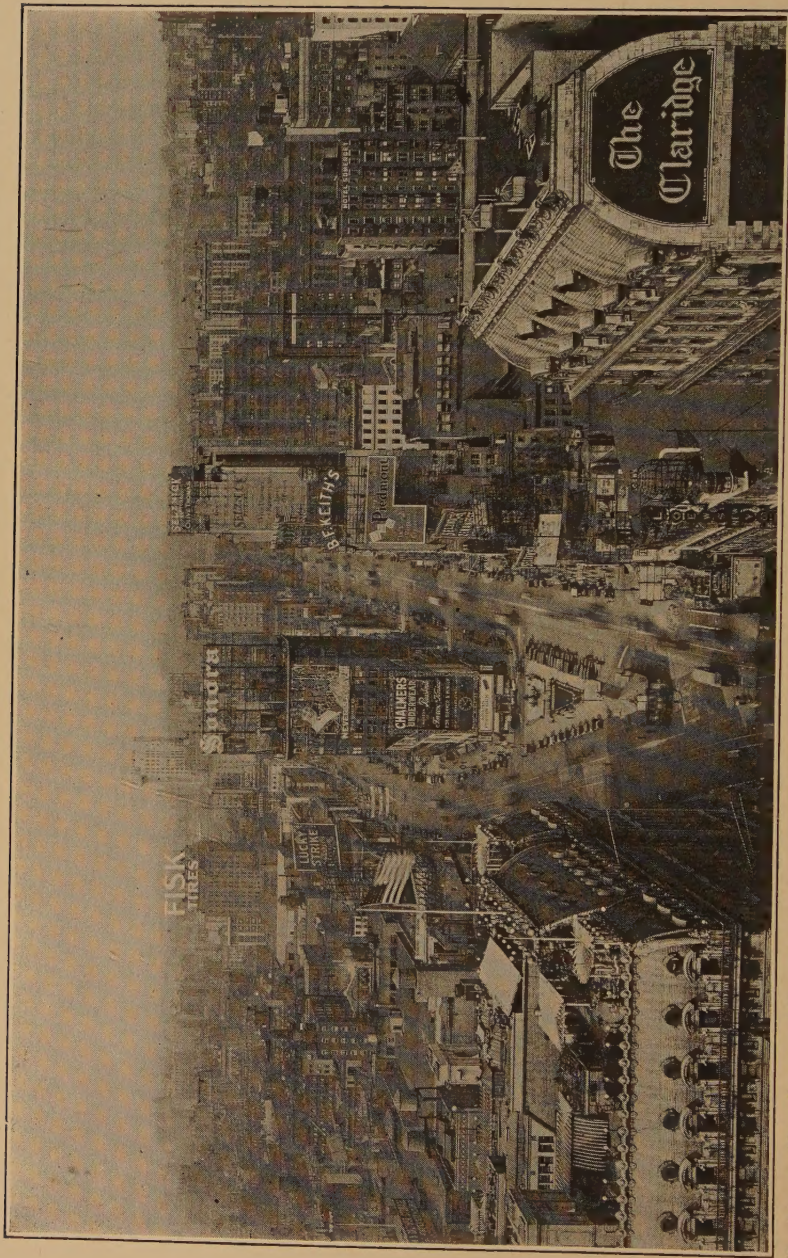


OUTDOOR ADVERTISING

McGraw-Hill Book Co. Inc.

PUBLISHERS OF BOOKS FOR

Electrical World ∇ Engineering News-Record
Power ∇ Engineering and Mining Journal-Press
Chemical and Metallurgical Engineering
Electric Railway Journal ∇ Coal Age
American Machinist ∇ Ingenieria Internacional
Electrical Merchandising ∇ BusTransportation
Journal of Electricity and Western Industry
Industrial Engineer



Looking up Broadway and Seventh Avenue, from the Times Building, New York, Showing the Great Number of Electric Displays that are Clustered About this Point.
(Courtesy of Chalmers Knitting Company)

OUTDOOR ADVERTISING

BY

WILMOT LIPPINCOTT

RESEARCH ENGINEER

With an

Introduction

by

PERCIVAL WHITE

FIRST EDITION

McGRAW-HILL BOOK COMPANY, Inc.

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PREFACE

Outdoor advertising has grown enormously in the last few years. It has improved and advanced in every way; yet the limits to its possibilities are far from having been reached.

Its importance in selling has long been recognized, and there are accordingly thousands of persons interested in this marketing medium. Advertising agencies, members of manufacturers' advertising staffs, salesmen and sales managers, managers of theatres and other amusement enterprises, publicity men in every field, bankers and newspapers, jobbers and retailers—even those interested in increasing the attendance at churches—use outdoor advertising in one or more of its forms. In fact, the possibilities of outdoor advertising should appeal to anybody with something to sell, be it service or tangible product.

In addition, outdoor advertising is of interest to electricians, sign painters, and many others who have found in it an opportunity for profit. Students and teachers of advertising and of commercial art, as well as painters, artists, printers, and lithographers, have found it worth while to devote themselves to this newest, yet oldest form of advertising.

Poster advertising reaches more than 9,000 cities and towns in the United States and Canada. Street car advertising, which is in one sense a branch of outdoor advertising, reaches consumers wherever street cars run. Millions of dollars are spent every year on outdoor advertising, and the industry gives employment to thousands of people.

Yet, so far as a careful search discloses, most works on advertising either ignore outdoor advertising, or give it but cursory treatment. Hence it has been the author's aim to supply a practical treatise, based on careful research, to fulfil the unquestioned demand for an adequate presentation of the subject.

The book was undertaken without the knowledge of anyone engaged in the outdoor advertising business, and, although the

help of such men has made the book possible, they have had no connection with it except to offer advice and supply data.

The idea for the book was conceived by Robert D. Whittemore, of Babson's Statistical Organization, who pointed out the need by prospective advertisers for some readily accessible means of learning about this medium.

To the many outdoor advertising companies, advertising agencies, associations, advertisers, printers, lithographers, artists and professional men, of national and international reputation, who have lent their aid unstintingly, grateful acknowledgment is made. Thanks are particularly due to: the artists, Adolph Treidler and Clarence Underwood; George A. Smith, the Window Display Specialist; Charles T. Burnett, Professor of Psychology, Bowdoin College, Brunswick, Maine; Carl Hunt, Manager of the Associated Advertising Clubs of the World; H. C. MacDonald, President, The Outdoor Advertising Assn.; S. T. Gilbert, Jr., Under Secretary, United States Treasury; J. A. Fitzgerald, Director of Public Information, and Miss Eleanor Bronax, of the Public Information Service, of the American Red Cross; E. A. Hungerford, Publicity Director, Y. M. C. A. of the City of New York; K. A. Wilson and Irving Squire, of the International Committee of the Y. M. C. A.; William G. McGinley, Supreme Secretary, Knights of Columbus; Louis Kraft, Director of Jewish Center Activities, of the Jewish Welfare Board; H. S. Brancher, Secretary, Community Service; Elmore Leffingwell, Editor, News Service Department, Salvation Army; Charles Coolidge Parlin, Division of Commercial Research, Advertising Department, Curtis Publishing Co.; Roy O. Randall, Editor, *The Poster*; Miss Alice Beeson Ecke, Associate Editor, *Association News*, of the Poster Advertising Assn.; F. C. Kendall, Managing Editor, *Printers' Ink*; B. R. Barbour, Book and Pamphlet Sales Division, International Textbook Co.; Earl H. Macoy, President, National Printing & Engraving Co.; Arthur A. Failmetzger, Vice President, and J. H. Huss, Sales Manager, Edwards & Deutsch Lithographing Co.; Fred J. Kaysal, Suffolk Engraving & Electrotyping Co.; Danforth Miller, Secretary, American Radiator Co.; K. G. Behr and H. J. Koch, Advertising Department, Dodge Brothers; W. W. Wachtel, Advertising Manager and D. B. Reed, Jr., Advertising Department, Loose-Wiles Biscuit Co.; R. L. Atwater, Vice

President and W. H. Stanley, of William Wrigley, Jr., Co.; V. P. McKinnie, Manager of Advertising Department, Ward Baking Co.; L. W. Gillette, Eastman Kodak Co.; Arkell Burnap, Secretary, Chalmers Knittning Co; A. P. Rapetti, The Mennen Co.; E. J. Noble, President, Mint Products Co.; Stanton B. Fisher, Advertising Manager, United Cigar Stores of America; R. L. Marshall, Advertising Department, Victor Talking Machine Co.; P. J. Dougherty, Advertising Department, National Biscuit Co.; C. F. Reckmeyer, Advertising Department, American Tobacco Co.; Robert H. Cory, President, O'Sullivan Rubber Co.; Charles E. Pask, Advertising Manager, Wayne Oil Tank & Pump Co.; C. B. McCuaig, Sales Promotion Department, Flexlume Sign Co.; Charles Clarke, The Paintograph Co., Niles, Michigan; James Betts, President, Betts and Betts Corp.; The Howard System, Cincinnati, Ohio; Ingraham-Richardson Manufacturing Co., Beaver Falls, Pa.; F. O. Perkins and Albert Leffingwell, of J. Walter Thompson Co.; Louis Cohn, Managing Director, Artemus Ward; F. R. Barnard, National Advertising Manager, Street Railways Advertising Co.; J. D. Chappell, Assistant Sales Manager, and E. Melia, Publicity Department, Thos. Cusack Co., New York; R. L. Whitton, Director of Sales; R. D. French, Manager Merchandising Posting, Messrs. Conover and Busack, of Thos. Cusack Co., Chicago; J. E. Shoemaker, Manager, Thos. Cusack Co., Washington, D. C.; C. F. Bryan, Vice President, Thos. Cusack Co., Cleveland, Ohio; G. B. Noble, Sales Manager, American Sign Co., Baltimore, Maryland; W. F. Magill and G. E. Hitt, Managers of Sales Promotion, Walker & Co., Detroit; Louis St. John, Secretary-Treasurer, Atlantic City Poster Advertising Co. and Atlantic City Sign Co., Atlantic City; C. T. Donnelly, Sales Department, John Donnelly and Sons, Boston; A. W. Harvey, Sales Department, Nordhem Service Co., Pittsburgh, formerly of Promotion Department of O. J. Gude Co., New York; C. B. Lovell, Promotion Dept., O. J. Gude Co., New York; E. R. Everett, General Sales Department, Foster & Kleiser Co., San Francisco; H. R. McClintock, McClintock Co., San Diego, California; Leonard H. Dreyfus, Vice President, United Advertising Corp., New York; E. L. Ruddy, President, E. L. Ruddy Co., Ltd., Toronto, Ontario.

Special acknowledgment is made to John H. Cover, Instructor

of Advertising, at Columbia University; Charles G. Wheeler, Topsham, Maine; and C. B. Lovell, of the Promotion Department of O. J. Gude Co., N. Y.; all of whom read the proof of this book; and to S. Roland Hall, and to J. D. Sims, of Thos. Cusack Co., who read the manuscript. All made helpful suggestions which have been embodied into the finished work.

The description of Dodge Brothers' campaign is taken almost verbatim from an article written by G. H. Phelps, formerly Advertising Manager for that concern. The article was furnished to the author by H. J. Koch, of Dodge Brothers.

WILMOT LIPPINCOTT

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December, 1922.

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INTRODUCTION

THE CASE FOR OUTDOOR ADVERTISING

BY PERCIVAL WHITE

In this volume appears the first exposition of a subject which, simply as a business phenomenon, is one of the most interesting the student of modern business is likely to encounter. From obscure and crude beginnings, outdoor advertising has evolved into a great commercial force. During its growth bitter opposition has been expressed. Civic societies and associations have instigated reform movements having as their end the abolition of outdoor advertising. This opposition has, however, through eradication of the objectionable elements, served to hasten its growth as an advertising medium.

Yet, although outdoor advertising has grown to be a great force for publicity, it has had but little opportunity to plead its own cause. It speaks for others, but it cannot discuss its own problems, as most vehicles for advertising can—unless, of course, we say that its tremendous vogue, its acceptance by the mass of people, and the remarkable success of those companies which use it, are in themselves greater justification than any amount of rhetoric.

To understand thoroughly the position which outdoor advertising occupies as a medium of publicity, it is necessary, first, to study the economic bases upon which it rests, and, second, to investigate the nature and causes for the opposition which it has encountered in the past and which is by no means extinguished even at this day. In this way only does it become clear why outdoor advertising is not to be done away with summarily, but is a permanent medium through which the manufacturer, the dealer, and others can legitimately reach the public.

The Reason for Outdoor Advertising.—Outdoor advertising stimulates sales. It makes money for those who use it. Quite outside of the question of its appearance as an object of art is its ability to reach an audience not otherwise available for the advertiser. This may be called the primary reason for its popularity. It is an additional medium of publicity. In many cases the daily repetition of its message works an effect which no transitory glimpse would bring about.

Apart from its ability to reach possible purchasers is its peculiar efficacy as an advertising medium. It compels attention through the use of color, size, lights, and other methods explained hereafter. An advertisement which does not attract attention is practically worthless, no matter how many people theoretically should see it. All things considered, the outdoor advertiser has a better opportunity to secure interest and attention from the general public than the advertiser in the printed page.

The United States is fundamentally a commercial nation. There has always been in American business a tendency to combine and centralize on production. But, however large the manufacturing output, however low the unit cost of production, the success of business enterprises is dependent on marketing. If there are plants manufacturing on a tremendous scale, there must be national markets to absorb their output.

Our so-called national periodicals reach at best only a fraction of the population. They must be supplemented by intensive local advertising if it is desired to cover the field thoroughly. And in such an advertising programme, outdoor publicity plays an important part.

The Scope of Outdoor Advertising.—Although outdoor advertising is useful largely as a method of reaching those not accessible through periodicals, it is used not only for selling purposes, but also as a means of acquainting the public with desirable information. For example, the Forestry Department of the State of Pennsylvania, as illustrated in Fig. 1, has used painted bulletins to educate people in the prevention of forest fires. In 1921, one hundred and ten of these bulletins were employed.

Advertising a newspaper presents a difficult problem, since the paper itself cannot be used as a medium to reach new readers. Consequently, outdoor advertising is employed in nearly every large city as a means of increasing the subscription list. The *Boston Evening Transcript*, one of the most conservative newspapers in the country, is represented on the boards as shown in Fig. 2. This figure also shows how the financial reports of the Babson Institute are featured. Figure 3 illustrates further examples of outdoor advertising conducted by newspapers. *System* has used this medium with much success. That one



FIG. 1—Bulletin Used by the Department of Forestry of the State of Pennsylvania
(Courtesy of Thos. Cusack Co.)

advertising medium should seek business through another competitive advertising medium is a valuable commentary on the worth of outdoor advertising.

A few years ago, the advertising agencies, as a rule, were opposed to outdoor advertising. They regarded the outdoor medium as a competitor, and restricted their activities to selling space in the newspapers and magazines. Today, however, approximately one hundred and fifty of the largest advertising agencies belong to an association known as the National Outdoor Advertising Bureau. These firms include outdoor advertising in the scope of their business, and recommend it to clients where

it seems justified. This shows how the attitude of advertising men themselves has changed.

The Case Against Outdoor Advertising.—No man likes to feel himself so lacking in artistic sense that he cannot appreciate



FIG. 2—Reliable Publishers Featured on the Boards. Notice the Boston Transcript.
(Courtesy of John Donnelly & Sons, Boston.)

natural beauty. But, although outdoor advertising men do not, as a rule, have the aesthetic training which is the chief possession of some of their enemies, their appreciation of the beautiful does not appear to be subnormal. Nor can it be admitted that an

understanding of the beauties of nature is the monopoly of the favored few.

The image displays three distinct outdoor advertising examples. At the top, a small sign reads "Thos. Cusack Co.". Below it, on the left, is a cover of "SYSTEM" magazine featuring the headline "What I Learned About Business from Ford" and "How to Find Customers When Selling is Hardest". To the right of the magazine is a large advertisement for "SYSTEM" magazine, dated "September", with the headline "What I Learned About Business from Henry Ford" and the price "at newsstands - 25 cents". Below these, there are two billboards. The left billboard for "THE DAILY NEWS" states "is never sensational beyond the truth". The right billboard for "The Philadelphia Inquirer" says "READ IN THE MORNING". At the bottom is a large, dark sign for the "Globe-Democrat", labeled "ST. LOUIS' LARGEST DAILY", with the text "AROUND THE GLOBE WITH THE ARTGRAVURE SECTION OF THE SUNDAY".

FIG. 3—System Magazine and Two Newspapers which Use Outdoor Advertising.
(Courtesy of Thos. Cusack Co.)

The opponents of outdoor advertising base their hostility on the existence of some real and some fancied grievances. So far as it is possible to tabulate them, they are, in the order of their importance, as follows:

1. Outdoor advertising is wholly bad, and therefore must go.
2. "Hoardings" and poster boards are located in ill-chosen places where, simply in order to benefit the few, they become public eye-sores.
3. Old, out-of-date, unkempt signs do far more harm than good.
4. There is no beauty or art in outdoor advertising.

If such opinions as the above had been held by the majority, or even a large minority, of the public, outdoor advertising would have gone long before this. But the fact that these opinions were loudly vociferated and vigorously maintained did much towards removing those blemishes on the industry which in truth existed.

For example, in the period from 1904 to 1907 there was a section in the *Ladies' Home Journal* devoted to Beautiful America, conducted by J. Horace McFarland, President of the American League of Civic Improvement. Examples of positions where outdoor advertising was located were illustrated, and the same positions shown with the signs removed. Prizes were offered for photographs showing improvement by removals, and stories published about removal incidents. The publicity caused by this and other similar propaganda undoubtedly did much towards the improvement of outdoor advertising.

Standardizing Outdoor Advertising.—The sins of outdoor advertising require no investigation. They are plainly evident. The old tacked sign and the crude painting on fence or stone finds few defenders. Yet it is still possible to see from the window of the railroad train painted boards, erected a decade ago, and now in all stages of dilapidation. Paper posters announcing some circus or advertising some product have been allowed to remain until they are torn and weather-beaten.

In so far as such conditions continue to exist, the American public has grounds for complaint. But it is necessary to blame the operator and not the medium. The objectionable specimens of outdoor advertising have, almost without exception, been erected or put in place by the advertiser himself, or by some unscrupulous posting company unwilling to conform to the regulations of the Poster Advertising Association. Neither the indi-

vidual advertiser nor the "outlaw" bill poster has facilities for proper maintenance of outdoor advertising according to the strict rules of the Association. (See Chapters on Posters and Posting, and The Outdoor Advertising Company and Its Service.)



FIG. 4—Comparison of Poster Stand of Former Days with the Modern Stand.
(Courtesy of Thos. Cusack Co.)

The objections raised by fastidious members of the civic improvement societies are based mainly on artistic grounds. But the reputable outdoor advertising company is, for commercial and professional reasons, opposed to the erection of poorly kept

bulletins. It is proud of achievements in the outdoor advertising field, and resents work which throws discredit on it. Figure 4, upper half, is an example of the type of posting board prevalent before standardization. The lower portion of Fig. 4, as well as Fig 5, are examples of the so-called AA poster stand.



FIG. 5—Two Modern Poster Stands, Neat and Attractive.

(Courtesy of Atlantic City Poster Advertising Co. and E. L. Ruddy Co., Toronto.)

erected and maintained in accordance with the regulations of the reputable posting companies. The standard construction and standard twenty-four-sheet size of the posters is worthy of notice. The number of panels is limited, and there is nothing

objectionable about any of them. The lower stand is located in Canada, while the upper one is an illuminated stand at Atlantic City.

It is by following out a practice of standardization and rigid maintenance of rules and regulations that objections to outdoor advertising on the grounds of general appearance are to be overcome.

Outdoor Advertising and Its Location.—Some opponents of outdoor advertising make the wholesale assertion that it is all bad and must go. Indeed, when proposals were made to tax outdoor advertising, these extremists were of the opinion that to tax it would legalize it, and they therefore opposed such taxation. Those who believe in the total abolition of all forms of outdoor advertising are, however, probably in a small minority. It is surely not fair to condemn the entire industry because a few boards are objectionable, especially when such great improvement in artistic standards has been and is still taking place. It is interesting to note, moreover, that the objectionable specimens show a marked lack of advertising value—a sufficient reason in itself to account for their rapid elimination.

A great deal of outdoor advertising, as it exists today, does not offend our American canons of good taste. Yet it is generally recognized that in certain places outdoor advertising is not appropriate. No one wishes to encounter billboards in the Yellowstone or posters on the Matterhorn. Outdoor advertising can do nothing for the Grand Canyon or the Rocky Mountains except to induce people to go to admire their grandeur.

Another aspect of the same problem arose recently when the Fifth Avenue Association, composed of merchants whose shops are located in this exclusive shopping center of New York City, cooperated with the city administration in putting through a regulation calling for the removal of all illuminated signs from certain parts of Fifth Avenue, Forty-second Street, and Fifty-ninth Street. Later, its members were advocating a movement to screen all display windows on Fifth Avenue after business hours.

The reason for this apparent activity against unrestricted outdoor advertising lies in the desire of the Fifth Avenue merchants

to preserve the dignified character of the avenue, and prevent its becoming another Broadway. As the spokesman of the Association stated in the *New York Times*, April 2, 1922:

The electric lights of Broadway are generally recognized as an essential element in the Broadway complexion which makes that great street distinctive. Furthermore, Broadway, where the white lights are brightest, is a street devoted largely to places of amusement. The lights accentuate the atmosphere of gaiety on Broadway just as they do at Coney Island. The Fifth Avenue Association is just as much in favor of preserving the remarkable lighting effects of Broadway as it is of their entire elimination from Fifth Avenue.

Outdoor advertising is in one respect like almost every other human activity. There are times when it is in season and others when it is out. There are locations where practically everyone would condemn the erection of poster boards, and there are others where only the extremist would object. Between the two limits is a middle ground where the fitness of outdoor advertising must be determined by the individual conditions.

The Artistic Aspect of Outdoor Advertising.—Covering the countryside with signs does not enhance its charm any more than filling the atmosphere with factory smoke clears the heavens. The abuses of outdoor advertising have particularly offended artists, and there is little doubt that they have been rendered positively unhappy. Therefore, it is not strange that they should attack the advertising itself, rather than the thing which is behind the advertising. If outdoor advertising is the monstrosity they believe it to be, the cause lies in their countrymen themselves—in all of us, 99 per cent of whom read outdoor advertising, buy the products advertised, and thrive on the business which results.

From the artistic viewpoint, however, outdoor advertising is today on the highest plane in its history. Many of the best modern artists and illustrators are employed to produce original illustrations. Well-known names, such as Wyeth, Paus, Leyendecker, Maxfield Parrish, Treidler, Sheridan, Rockwell, and Underwood are associated with the industry. The original design of the upper portion of Fig. 6 was made by Maxfield

Parrish. The lower half of the same figure was done by a great artist of a former day.

Good art work is expensive; but when concerns of dignity and high standing in the business world are converted to outdoor



FIG. 6—Upper Picture: A Fisk Poster of Great Artistic Merit. Lower Picture: A Poster Employing a Famous Painting.

(Courtesy of Poster Advertising Co.)

advertising the best is none too good. The upper left part of Fig. 7 illustrates a bulletin painted for a bank. Beauty of art work is combined with dignity of design, the whole effect being



Fig. 7—Four Dignified Painted Bulletins, of Artistic Beauty.

(Courtesy of United Advertising Corp.)

in keeping with the business of the advertiser. The lower right section unites simplicity, beauty, and dignity.

Indeed, the artistic development of outdoor advertising has done a great deal toward removing prejudice against the industry as a whole. The removal of this antagonism not only permits still greater improvement, but also encourages the eradication of old abuses and offenses to good taste.

The Painted Bulletin.—The general appearance of the structures has kept pace with improvement in art work. When made to conform to its surroundings, the outdoor bulletin is not infrequently the best-kept object within view.

Some of the largest and most progressive companies attempt to keep their bulletins attractive, regardless of whether there is a client for them or not. The upper right-hand corner of Fig. 7 shows what the United Advertising Corporation has done with such a board, even though no advertiser has purchased the space. Such a practice would appear to be good policy, not only from the better appearance to the passer-by, but from the viewpoint of attracting a new customer.

The lower left-hand corner of this same figure shows another example of what can be done with space which has not been engaged. Although the client receives free advertising, it should help to sell space. Still another example of an interim filling of empty space is shown in the lower right-hand corner of Fig. 7.

There is no law to prevent advertising companies from erecting their stands and bulletins practically wherever they are able to lease private property for the purpose. Yet the greatest care and tact must be exercised in all cases. For a company to erect its structures without due regard for the rights and wishes of others would be suicidal. Not only would it cause severe censure of the advertising company, but it would be detrimental to the interests of the advertisers as well. The wishes of those living near the proposed site should be consulted and acted upon. As the Foster & Kleiser Company says: "In neighborhoods where the erection of any kind of poster structures meets with objection on the part of those interested in civic beauty, the needs of those districts are studied, and only such boards are placed there as modern business ethics justify."

It has been stated by enemies of outdoor advertising that on some occasions large companies have used their influence, political, financial, or otherwise, whether fairly or unfairly, to place their bulletins where they desired. Advertisers have claimed that it is impossible for them to secure the right to erect their own boards in some districts where most of the sites are controlled by large advertising companies. The statement has also been made that in some instances, through the influence of advertising companies, advertisers have been forbidden by city governments to erect their bulletins, and the excuse given has been some technicality of the safety ordinances or building code, which had been ignored in the case of the advertising companies.

While it would probably be hard to find any industry in which there is not some unscrupulous practice, outdoor advertising is so public an enterprise that such reports gain credence easily. Specific instances are hard to find and difficult to prove. There may have been isolated instances of unfair discrimination, but in general it will be found that the large and reputable outdoor advertising companies operate with due regard for the rights of others. Unscrupulous competition is either a sign of weakness or of a company which despairs of obtaining its ends through legitimate means.

It may safely be regarded as usual practice that, when opposition or objection on the part of neighboring residents arises, every precaution is taken to put up only such structures as will be acceptable. Often these prove to be betterments rather than detriments. Under such circumstances, objection is short-lived. Today there are bulletins on Riverside Drive, one of the most exclusive residential streets in New York City.

Outdoor Advertising as a Civic Improvement.—Vacant lots are rarely attractive, and where construction work is in progress some sort of protection is needed for the public welfare. It is not uncommon for an advertising company to take a vacant lot, used for general dumping purposes, and turn it into a beautiful lawn, provided the owner permits a bulletin to be erected there. Plate I in the Color Section shows how such a layout is far superior to the unimproved property.

As G. F. Scotson Clark expresses it, in an article in the *New York Times*, dated Mar. 30, 1922:

To abolish billboards because we do not approve of some of the posters displayed would be as foolish as to abolish clothes because we do not like the present fashions. Some of the nudity displayed would be infinitely more unsightly than the existing eye-sore. The remedy is to endeavor to educate the advertiser, the man who spends the money, and to teach him that good art is more commercially attractive than bad art, or, rather, than display innocent of art.

In other words, since outdoor advertising is an accomplished fact, is it not better to work toward its improvement, a perfectly attainable goal, than toward its abolition, which, so long as we, as a nation, are commercially minded, is impossible?

Outdoor advertising is probably better regulated than any other form of publicity, so far as fraudulent statements are concerned. Its power for compelling attention almost ensures detection of anything out of the way. Nearly every state has laws against fraudulent statements, the most popular being that known as the *Printers' Ink* "Model Statute," which has been adopted by many states and which provides as follows:

Any person, firm, corporation, or association who, with intent to sell, or in any wise dispose of, merchandise, securities, service, or anything offered by such person, firm, corporation, or association, directly or indirectly, to the public for sale or distribution, or with intent to increase the consumption thereof, or to induce the public in any manner to enter into any obligation relating thereto, or to acquire title thereto, or any interest therein, makes, publishes, disseminates, circulates, or places before the public, or causes directly or indirectly to be made, published, disseminated, circulated, or placed before the public in this state in a newspaper or other publication, or in the form of a book, notice, handbill, poster, bill, circular, pamphlet, or letter, or in any other way, an advertisement of any sort regarding merchandise, securities, service or anything so offered to the public, which advertisement contains any assertion, representation, or statement of fact which is untrue, deceptive, or misleading, shall be guilty of a misdemeanor.

In general, such laws and ordinances, and others dealing with the location of outdoor advertising structures, have been supported by the legitimate outdoor advertising companies. Most

companies, in fact, have regulated their own practices even beyond the restrictions placed upon them by legislative bodies.

The Development of Outdoor Advertising.—Outdoor advertising as it exists today is the logical outcome of the most primitive forms of publicity. From the earliest times of which we have record some type of outdoor advertising has been used as a means of spreading information. The Assyrians, Babylonians, and Egyptians carved figures and hieroglyphs to express their ideas. The tombstone of today is the modern counterpart of this ancient advertising, as are the lapidary inscriptions on banks, public buildings, and other structures.

The direct precursor of our familiar type of outdoor advertising was the signboard. The Greeks and Romans were familiar with it, but it was not until the Middle Ages that signs were used to any great extent. The rise of towns, the perfection of the commercial guild system, and trade rivalry caused rapid evolution. Since reading was known to few, signs were mainly pictorial or symbolic. With the spread of learning which followed the Renaissance, the printed sign became common, particularly in those towns where culture flourished.

The Modern Era.—The first printed poster which appeared in England, as far as we know, was made by Caxton in 1480, setting forth the Easter rules for the priests of Salisbury. But it was not until two centuries later, when the printing press became common and education more general, that the printed poster became a powerful factor in marketing, and usurped the function of the town crier.

The development and use of outdoor advertising has been more noticeable in the United States and Canada than in any other part of the world. In the beginning, large posters were employed almost exclusively as a means of publicity for the circus or other amusement enterprise. They were left by the advertiser for time to efface. To this same period belong the hideous signs painted or tacked on fences, trees, and rocks along the frequented highways.

Even after the posting companies came into existence there were no standards of size or practice. As many posters were put up as there was space available. The upper section of Fig.

8 illustrates the typical method of handling a hoarding or poster stand. The purpose was to post as much as possible on one location. Cutting weeds around the boards was not even dreamed of. They grew in summer and died with the frosts of autumn. Figure 9 is a further illustration of this overcrowding. Among



FIG. 8—An Old Poster Hoarding and a Painted Bulletin of Other Years.

(Courtesy of Thos. Cusack Co.)

all these there is not one which shows the rudiments of artistic treatment.

Occasionally, however, there was some attempt at a more pleasing manner. The lower portion of Fig. 8 is far better than the average of the period. This bulletin was painted twenty-six years ago and shows what was then considered to be "the finest train on earth." Four of these bulletins, twelve by fifty feet, were

placed in Minneapolis, and one in Winona, Minnesota. Fifteen or twenty smaller bulletins of the same design were located in smaller cities throughout the Northwest. Figure 10 shows how possibilities for beauty are utilized through painted bulletins when care and forethought are given to their production.

The Future of Outdoor Advertising.—From a mechanical standpoint, the future possibilities of development of outdoor advertising are large. Outside of the improvement of painted



FIG. 9—Painted Bulletins as They Used to be.

(Courtesy of Thos. Cusack Co.)

bulletins (see Plate II of Color Section), the perfection of permanent poster boards of iron and concrete, etc., there will undoubtedly be much further progress in the use of electric displays. Aerial advertising by balloons is a possibility. Searchlights have already been built of such power and intensity as to throw their rays on clouds ten miles above the earth. There has been some discussion of the possibilities of using these searchlights as a means of conveying messages, using the clouds as background.



FIG. 10.—Three Modern Painted Bulletins. Compare them with those of Former Times.

(Courtesy of United Advertising Corp.)

Those opposed to outdoor advertising will be prompt to decry such developments. But, in the past, their efforts, though prompted by the best of motives, have not been successful, however much they may have helped to improve this medium. A force like outdoor advertising cannot be annihilated. It is too profitable, too productive, too popular, and means too much to the welfare of the nation and its business progress to be legislated out of existence by the aesthetic minority.

As a matter of fact, sentiment against outdoor advertising is very much less than in former times, in all parts of the country, except, perhaps, in New York and New England. Even in those sections, advertising sentiment has declined in recent years.

If our country seems to lack the beauty of ancient Greece, it is not because nature has been less bountiful here. It is fundamentally because we, as a people, are not so capable or so worthy of such beauty. The plain truth is that we do not want it, we do not thirst for it; it does not seem essential to our happiness.

The reasonable view to take is that outdoor advertising represents one inevitable, because effective, medium for promoting the sale of the tremendous volume of products manufactured in our land. With the constant extension throughout our community of the canons of good taste and powers of artistic discrimination, it will be poor business, as well as an aesthetic offense, to perpetuate outdoor bulletins which are ugly or inappropriate. What we may confidently expect, and what this book would do its small part to assure, is a progressively more rapid appreciation, both by advertisers and consumers, of the possibilities in the legitimate use of outdoor space by advertising conspicuous for its artistic merit. In short, good advertising, good art, and large sales will more and more be found together; and the interests of those groups in the community which now hold different views on this question will tend to become harmonized.

OUTDOOR ADVERTISING

CHAPTER I

THE FIELD OF MODERN OUTDOOR ADVERTISING

Advertising in the open air is the oldest form of written publicity. As it exists today, it is one of the most effective. This is due notably to its unusually high impression value.

Outdoor advertising unquestionably has attributes which offer great opportunities for practically all makers of consumer goods, that is, goods consumed by the public at large, as well as for certain other utilities; and its field may be said to be as great as that of any other medium. It is, nevertheless, the least understood and the least appreciated, not only by the general public and by men of business, but by those who are proficient in other forms of advertising.

There are, to be sure, a few concerns in every good-sized city which have used outdoor advertising locally for years; and there are a few large manufacturers who have used it for decades as a national medium. Such people realize its value.

The majority, however, still think of outdoor advertising as it was known ten or fifteen years ago—little more than cards or bits of tin tacked to trees, or crude signs painted on fences or rocks. This superannuated viewpoint is not an unnatural one, since the men who have been engaged in outdoor advertising have been so overwhelmed with business they have thus far not seen fit to appeal to the public on behalf of their trade.

Today, this business, although not well known, is one of national importance, and is a great force in American trade. It is self-supporting and independent; for, unlike a periodical, it does not count upon subscriptions or editorial staff for its circulation. If the term may be used without disparagement, advertising in periodicals is historically and fundamentally somewhat in the

nature of a by-product,—despite the fact that women, and some men, buy them for the advertisements they contain.

Outdoor advertising, on the other hand, is not a by-product. It is a thing which all must read, whether they want to or not. It is free to everyone; there is no subscription price, no cost of admission. Hence its great aggressive power, and its wide appeal, particularly to those who cannot or will not read other advertising media.

The Scope of Outdoor Advertising.—Yet outdoor advertising is, in many ways, like periodical advertising. The sign one sees on the billboard (which, by the way, is a term the outdoor advertising companies studiously avoid) is only one of the many other signs identical with it, just as the newspaper in one's hands is simply a single unit of a large edition.

Outdoor advertising also embodies many of the advantages of the newspaper and of the magazine, besides being more flexible than either. It may be used to substitute for, or to supplement, the newspaper in local advertising; while it may take the place of, or be used in conjunction with, the magazine for purposes of a national campaign. One of the neat distinctions between outdoor advertising and periodical advertising is that of H. Prescott Simpson, who terms the former the "exclamatory medium" and the latter the "explanatory medium."

It should be noted at the outset that outdoor advertising is not a single, homogeneous medium, but comprises a number of different media, quite as separate and distinct as the newspaper and the magazine, and as sharply defined in respect to advertising functions.

Outdoor advertising is usually considered to consist of posters, painted bulletins, and electric spectacular displays, commonly known in the trade as "spectaculars." There are, of course, various technical and trade definitions, all somewhat dogmatic. The outdoor advertising companies, for instance, do not recognize any types of outdoor advertising apart from the three forms mentioned, and, in referring to posters, they include only what is known as the twenty-four-sheet size, this being the standard.

For purposes of this book, these three forms will be particu-

larly stressed; although outdoor advertising, in the general sense, will be taken to mean precisely what the name implies—all advertising placed so as to appeal to the public out of doors.

Classification of Outdoor Advertising.—For the sake of making the distinctions between classes as clear as possible in the beginning, the subject of outdoor advertising should be viewed in the light of its various components. These may be divided into the following groups:

- I. Posters
 - A. One to twenty-four-sheet, printed or lithographed on paper
 - B. Car Cards
 - C. Window Cards
 - D. Tacked Cards
- II. Painted
 - A. Bulletins
 - 1. City and Highway
 - a. Standard
 - b. De Luxe
 - c. Special and Wall
 - 2. Railroad.
 - B. Painted Walls
 - C. Commercial
 - D. Small Painted Signs
- III. Electric
 - A. Spectacular
 - B. Commercial
- IV. Window Dressing
- V. Other Forms
 - A. Buildings and Store Fronts
 - B. Miscellaneous
 - Kites, Sandwich Men, Trucks, etc.

Posters.—The type of poster most commonly encountered along highways and city thoroughfares is that known as the twenty-four-sheet poster. Practically all of this type are lithographed, printing being used mainly to put through rush jobs, and where illustrations are not required. Posters of the latter type are sometimes used in the six-, eight-, and sixteen-sheet sizes; but work of this sort is done by only a few of the large posting companies. The members of the Poster Advertising Association and other large posting concerns, even though not members, adhere strictly to the twenty-four-sheet size.

On subway, elevated, and train platforms, as well as at transfer points on surface lines, one-, two-, and three-sheet posters are used almost universally.

Car cards, used *inside* of the cars of surface lines, elevated, subway, and suburban trains, are lithographed. These have a strong appeal. They are discussed here, because, although actually inside the cars, they are seen by what is essentially an outdoor crowd.

Window cards include all kinds of cards used in shop windows to advertise and describe the merchandise. These may be simple, hand-painted affairs, or elaborate, lithographed cut-outs such as are supplied to dealers by manufacturers of tobacco, phonographs, and the like.

Tacked cards are the nondescript cards tacked up in almost any available place. These were largely responsible for much of the censure formerly directed against outdoor advertising. They are not used or approved by the legitimate owners of outdoor advertising plants, and are less common than formerly.

Painted Advertising.—The large outdoor advertising companies have adopted bulletins of standard design and appearance, such as are seen on the tops of buildings, and along city streets, highways, and railroads. They also put up certain smaller wall bulletins on the walls of retail stores, featuring the products on sale within. Only their standard constructions are erected by these companies. They do not approve the ill-kept, special shapes once so prevalent along the tracks of important railroads.

The painted wall is another approved form which is popular, particularly for the walls of retail stores in cities. This form also features the product on sale within.

Commercial signs are those appearing over the door of a place of business, to identify that particular location. This is, of course, a trade term. Commercial signs usually bear simply the name of the concern and the type of business engaged in.

The small paintings are fast being discontinued. Sometimes, these were on boards, and nailed to posts, trees, etc. It is the elimination of material of this nature which the legitimate advertising companies are striving to accomplish in the interests

of good advertising, and improvement of the medium from the standpoint of beauty.

Electric Advertising.—Electric spectacular display is a term applied to such effects as are used along the "White Way" of any large city.

Electric commercial signs are for the same purpose as the painted commercial signs, but have the additional advantage of being visible at night. They often are attached to the place of business, and call attention to the particular location.

Window Trimming.—Window trimming, particularly in the larger cities, has reached such a degree of perfection that it may be considered an art. Although it is a subject broad enough in itself to require a book, the more important considerations will be touched upon here, since it is obviously a form of outdoor advertising.

Other Forms.—There are several varieties of outdoor advertising not included in any of the above classes. Chain stores, for instance, adopt certain distinctive and striking store fronts, and these may be considered as important advertising. Again, the largest and finest buildings constitute outdoor advertising in perhaps its highest form—that is, the buildings themselves.

In addition, there is, of course, a miscellaneous group, including the novelty forms, such as kites with banners suspended from their strings, banners hung over streets, sandwich men, advertisements on motor trucks, etc.

Growth of Outdoor Advertising.—The person not versed in outdoor advertising will perhaps be surprised at the length of the above list. All of these forms, however, contribute to the flexibility of this medium, and to its unparalleled growth.

This growth has been greatest since 1918, despite the fact that business in general flagged during much of this period. The total annual expenditure for the three important forms (posters, electrical and painted display) in the United States, in 1917, was approximately \$13,000,000. In 1921, this figure had jumped to \$35,000,000, according to the Thos. Cusack Co., while O. J. Gude Co., N. Y., gives the total figure for 1921 as \$46,000,000, stating that \$35,000,000 represents the expenditure for painted and

electric bulletins alone. The accompanying chart gives a rough idea of this upward trend.

There are many important reasons for this growth. The medium has been standardized and improved to a point where it holds a unique position. As the medium is improved in tone, standards, and facilities, more business men begin to realize its possibilities, with the consequence that more and more give it a

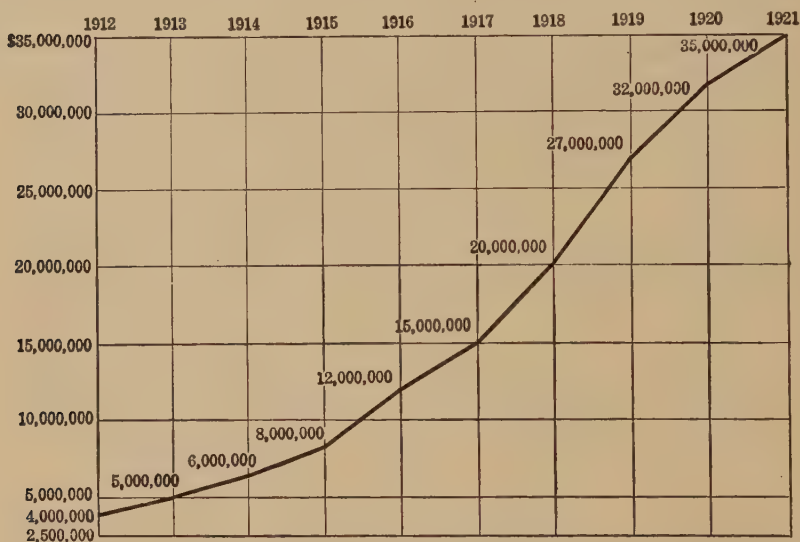


FIG. 11.—Curve Showing Expenditures for Painted and Electric Bulletins and Posters, in the United States, by Years from 1912 to 1921, Based on Estimated Figures Prepared for this Book by James D. Sims, Sales Manager of Thos. Cusack Company, Chicago.

trial every year. Records show that few who adopt it ever abandon it.

The great growth of this industry since the war may be attributed to the war itself. Some of the incidents which brought outdoor advertising into such vogue in those days are significant. In 1917, someone suggested that a tax levied on outdoor advertising would prove a valuable source of revenue to the government. Government officials, not being aware of the fact that a small number of boards in well-chosen locations gives the effect of being much more numerous than they really are, assumed

that since approximately \$700,000,000 was being spent annually in this country for advertising, surely one-half of this sum was being appropriated for outdoor purposes. Their investigation showed, however, that, instead of there being \$350,000,000 available for taxation, the annual expenditure was amounting to only about \$13,000,000.

This total was so small that the officials deemed it inexpedient to levy a tax; but they learned a lesson which they were soon to put to a great use—namely, that a \$13,000,000 medium was producing a \$350,000,000 impression.

The use of outdoor advertising for selling Liberty Bonds and War-Saving Stamps, for recruiting, and for other war activities, popularized outdoor advertising as no other influence could have done. Posters appeared everywhere—on public buildings, on private property, in the windows of homes. Space was donated for painted and electrical display. Many famous artists came into the field. Unprecedented sums of money were raised by this means, and much else accomplished which helped in winning the war.

Some Characteristics of Outdoor Advertising.—The result was that outdoor advertising was firmly established. The more alert business men needed no greater demonstration of its possibilities. They studied the properties of this new, though old, form, and came gradually to realize that it possessed in high degree the characteristics which all good media must have.

To consider these characteristics from the analytical, rather than from the historical, viewpoint, it is interesting to examine the noteworthy features to which outdoor advertising owes its effectiveness. There are twelve of these features which may be said to characterize the best type of modern outdoor advertising:

- | | |
|-------------------------------------|-----------------------------------|
| 1. Position | 8. Repetition |
| 2. Size | 9. Permanence of Display and Im- |
| 3. Color | pression |
| 4. Dignity | 10. Dealer Attitude and Good-Will |
| 5. Instantaneous Impression | 11. Economy |
| 6. Indelible Impression | 12. Organization Effect. |
| 7. Circulation, Universal yet Flex- | |
| ible | |

1. *Position*.—An outdoor display can be placed in a position where it has a distinct advantage over all its surroundings—where it gains attention not enjoyed by advertising in any other medium. It stands face to face with all who pass, and no one can get by without at least an instantaneous flash of the message. A good position is comparable to the front page of a magazine in that no pages need be turned to find it. Probably the really dominant outdoor position is more impressive than the front cover of any magazine.

2. *Size*.—One of the important factors which aid in producing the powerful effect that outdoor advertising enjoys is size. The great size of some of the bulletins not only induces an opinion favorable to the concern doing the advertising, but it also seems actually to give the product much prestige, due, no doubt, to the fact that people have a certain feeling of respect and admiration for that which is of great dimensions.

3. *Color*.—Color attracts by its innate beauty, and by contrast with its surroundings. It identifies the product advertised, and leaves a vivid and realistic image of it in the mind of those who pass the board where a reproduction of the actual product is displayed. Color lends reality to this reproduction. Color is, indeed, the very life of outdoor advertising. Incidentally, it is one of the objectives which publication advertising aims at, but rarely attains, because of the expense involved.

4. *Dignity*.—The array of color, the harmony of layout, the artistic qualities employed, the simple and substantial setting, give the better outdoor advertising a character which entitles it to be considered as the proper medium for promoting consumer products, as well as many types of service. The fact that an increasing number of banking institutions, churches, and the like, are employing the medium would seem to be proof that its potential dignity is coming to be recognized.

5. *Instantaneous Impression*.—The four qualities enumerated above create an impression which reaches the brain in the brief space of time the reader takes to pass the sign. The copy is made brief, so that it can be taken in at a glance. The power of the message is often invested in the picture rather than in the

copy, for the good reason that a picture tells its story more quickly than any word message.

6. *Indelible Impression*.—The force of the initial impression is enhanced by constant repetition, for there are normally a number of bulletins exactly alike, each of which hammers home its message every time it comes into the field of vision. A terse phrase or slogan, or an effective picture, is likely to make an impression which is permanent and indelible.

7. *Circulation*.—Outdoor advertising is one of the most flexible of mediums. It can be planned to reach the special market for each product. It will reach those living in one block, a ward, a precinct, a city, a state, or the entire country, with equal effectiveness. The circulation of this medium may be so controlled as to strike that audience which is interested in the thing advertised.

8. *Repetition*.—The route traveled by the average adult is usually much the same, every day of his normal life. Every day he sees the same posters or painted bulletins, every evening he sees the same electrical displays. If he goes far, he sees similar bulletins in different parts of the city. If he travels by street car, bus, elevated, or subway, the car cards become his acquaintances. This constant repetition at every turn, day in and day out, multiplies the volume of impression in the reader's mind.

In general, advertising cannot be expected to make instantaneous sales, as a clerk makes them over the counter (although some mail-order selling does accomplish this). The real object of ordinary advertising is to familiarize people with the product, so that when they have need for that commodity they purchase the advertised brand. Advertising, especially display advertising, may also accelerate the desire of the reader to buy. Repetition, in any kind of advertising, goes a long way towards accomplishing these objects.

9. *Permanence*.—Outdoor advertising has an air of permanence. The message is on display for a longer time than the average message in a periodical. The appearance of stability strengthens the initial impression, besides creating confidence on the part of the public that the product is worthy, and on the part of the dealer that it will help move his stock.

10. *Dealer Attitude and Good-Will.*—Dealers are inclined to have greater confidence in the product of the manufacturer who uses outdoor advertising, particularly if the bulletins are near his store or bear his name. He knows by experience that this creates a demand for the product on his shelves and he is often willing to carry a larger stock when he sees more customers coming as a result of the advertising. Many manufacturers instruct their salesmen to feature the outdoor advertising campaign as a part of the selling talk. A bulletin on the wall of the store of the dealer who carries a stock of the product featured is a great aid to the manufacturer.

11. *Economy.*—Outdoor advertising has been claimed by its advocates to be the cheapest form of advertising. The new user is often surprised that he can buy such an important service so cheaply. It is estimated that the average cost of outdoor advertising seldom exceeds twenty cents per thousand of circulation, that is, per thousand of people who pass by it in thirty days, or less than one-tenth of the average cost in periodicals.

In advertising, the number of impressions and their strength are the important factors. It makes little difference whether these come from an outdoor board, a car card, a printed page, or some other source, so long as they are distinct, strong, and favorable to the product. Advocates of outdoor advertising have stated that the number of impressions, for a given expenditure, is from three to fifteen times that for other media.

12. *Organization Effect.*—One of the most satisfactory features about outdoor advertising is that it can be used to keep pace, almost step by step, with distribution. This is particularly advantageous in the case of a new product, or of an old product invading new fields.

Another point of effectiveness—and there are many—is that it does much to tone up the advertiser's own sales organization. Whether aware of it or not, salesmen who are constantly encountering bulletins which feature the products they are handling take more pride as they see them thus heralded; and they are stimulated in this manner to sell up to the claims of the bulletins. In addition to strengthening the advertiser's organization by reason of its powerful and sustained efforts, outdoor advertising

also serves as the model of industry for the advertiser's organization. It typifies constant, unceasing progressiveness which is the ideal attainment of any organization.

Conclusions.—Outdoor advertising, like any other business activity, has its drawbacks and defects. These, however, have been elaborated elsewhere, and they are not dwelt upon here more than is necessary in meeting the honest objections of business men to the development of a new selling medium.

Whether or not he likes to see "billboards," the business man with a consumer product to sell can hardly afford not to consider the opportunities offered by outdoor advertising, and to study its unusual growth as an interesting and significant phenomenon.

Outdoor advertising has obviously grown at an astounding rate, both in importance and in volume. The number of plants is increasing, and existing plants are being extended. Street-car space is practically always filled to capacity. The quality of the entire outdoor medium is constantly being improved.

Outdoor advertising, as it exists today, is a modern development to meet the need for a medium to reach people whose attention must be caught while they are almost literally on the run. And it is a form so flexible that it can serve the corner grocer no less than the national distributor.

CHAPTER II

THE OUTDOOR ADVERTISING COMPANY AND ITS SERVICE

OUTLINE

- I. What an Outdoor Advertising Company Is
 - A. Those Who Handle Painted and Electric Display
 - 1. Those Who Cover Complete Service
 - 2. Solicitors of National Painted Display Advertising
 - B. Solicitors of National Poster Advertising
 - C. Posting Companies—Plant Owners
- II. Poster Advertising Association
 - A. What It Is
 - 1. Objects
 - B. Membership
 - 1. Extent
 - 2. Requirements for Membership
 - C. What It Has Accomplished
 - D. AA Service
 - 1. What It Is
 - 2. Recommendations for Securing and Maintaining AA Service
 - E. Standards of Practice
 - F. Publications
- III. Non-Members
- IV. Syndicating of Posters
 - A. By Advertising Company
 - B. By Lithographer
- V. Art Work
 - A. Furnished by Outdoor Advertising Company
 - B. Furnished by Lithographer
 - C. Furnished by Artist
- VI. Solicitation of Outdoor Advertising
 - A. Industrial Classification

The Outdoor Advertising Company.—Today, outdoor advertising should ordinarily be carried on through one of the outdoor advertising companies, if the best results are to be

obtained. This is not only because they own or control practically all the desirable locations and boards, but also because the medium as a whole is highly specialized; and the men in these companies, having devoted themselves exclusively to this class of work for years, are better fitted to know what should and what should not appear on outdoor boards than an ordinary advertising agency or the advertising manager of the average commercial concern. In both painted display advertising and poster advertising the details of handling physical service alone demand a large force of experienced service men. The business as a whole has developed its own peculiar methods, its own phraseology, and its own office systems. The concerns ignorant of these matters would encounter a great many difficulties.

Outdoor advertising companies have sprung up in all parts of the United States and Canada. They are largely responsible for the high place that outdoor advertising occupies in most minds today. They have striven for years to improve the medium, and their efforts have produced notable results. As long as most of the outdoor advertising is placed through high-grade companies, the medium will undoubtedly continue to the benefit of the advertiser.

These concerns are divided into three classes as follows:

1. Those who handle Painted and Electric Display
2. Solicitors
3. Posting Companies

A very few of the large concerns solicit their own business. After the order is placed, they carry into effect the entire campaign. They attend to the writing of the copy, the art work, and the placing of the finished advertising in position. They will put up a single commercial sign over a place of business; they will produce painted bulletins and electric displays; or they will attend to covering a given territory, no matter how large, with posters. Where they do not own boards they lease them.

There are a few more large organizations known as Solicitors of National Painted Display Advertising. In every instance they lease and maintain their own painted bulletins and electric displays in certain territories. There are perhaps two or three

such concerns which are fully equipped to solicit and handle a national campaign in painted display advertising. Outside of the territory where they operate on their own spaces they do business with selected resident plant owners. These concerns, however, as well as those who handle the complete service, have their own field service organizations—crews of men who travel around the country inspecting and overseeing the work. The business of painted display advertising is rapidly becoming organized and standardized much along the lines followed by poster advertising. If this development is followed out (and presumably it will be) the existing solicitors of this class of work will probably make it their policy to give the business to certain selected plant owners, who do a high grade of work.

Painted display not only reaches all of the localities covered by poster advertising (and poster advertising reaches over 9,000 cities and towns, as mentioned later) but is available in a great many cities and towns where there are no posting plants. In addition to this, painted displays along highways and railroads provide the final link in making outdoor advertising one, if not the only, complete blanket of publicity reaching every possible reader.

In addition to the above, there is the solicitor of national poster advertising. There are at present five or six such concerns. As a general thing, these national poster advertising soliciting companies do not own or control any posting structures. The poster soliciting company is really an advertising agency which specializes in poster advertising. Some of the largest concerns have their own copy department, art department, promotion department, and so forth. In other words, they handle a national poster advertising campaign from start to finish. They occupy a position in regard to poster advertising which is quite similar to the position of some of the largest advertising agencies with respect to magazines and newspapers.

Although there are only about six of these soliciting concerns in the United States, and, even then, they devote themselves almost exclusively to poster work, they place about 90 per cent of the poster business of national advertisers which goes to members of the Poster Advertising Association. For this service, the plant

owners allow them a commission which amounts to $16\frac{2}{3}$ per cent. The individual plant owner is under no obligation to accept their business nor to refrain from accepting business from others.

The third classification of companies having to do with outdoor advertising is the posting company or plant owner. (It should be noted that plant, here, is used in the meaning of the set of boards owned by a company and located in a single community.) Concerns of this sort own boards for posting which they have placed on locations either bought or leased from the owners. They paste up the posters sent them by the clients of the soliciting companies. As a rule, they also solicit local business, and handle the entire campaign for the local advertisers. They are at liberty to accept contracts from anyone, and often actually take national business direct.

The above statements in regard to poster plant ownership also apply to most resident plant owners in the painted display advertising field. With them, the same procedure is followed throughout.

Poster Advertising Association.—Probably poster advertising companies are more closely organized than the concerns in any other advertising field. About fourteen hundred posting companies belong to the Poster Advertising Association, and operate in over nine thousand towns and cities in the United States and Canada.

The association was organized with a view to protection, not so much of its members as of the advertisers. The members of this association, perhaps more than the members of any other trade organization, are regulated by themselves to render the service the public wants.

Any owner of a poster advertising plant is eligible for membership, but he must be endorsed and vouched for by two members before he is admitted. Each member has an equal voice in the proceedings of the association. In general, there is but one member whose plant covers a given territory. This is largely for the protection of the advertiser, and insures that there will not be too many boards.

Every plant owner is required to keep his plant in the best of condition. He must do the work contracted for in a prompt and

proper manner. He must conform to the rules of the association. If he does not do these things, he may be fined, suspended, or expelled.

Through this association, what is known as the AA board has been established. This means that the stand or structure on which the posters are displayed must be built of steel and wood, to the specifications of the association. It must be kept neat and in accordance with the laws and ordinances of the community.

If a plant owner complies with all the regulations and recommendations of the association, he is given what is called AA rating. This means that he must do the following:

1. He must build panels to conform to the Association standards.
2. Select locations that will offer best circulation value.
3. Have sufficient locations to offer proper and adequate distribution.
4. Use typewriter and proper stationery, and employ business practices.
5. Acknowledge receipt of orders, and handle all other correspondence promptly.
6. Keep weeds cut and premises clean, since the space in front of the panel represents the front yard of the structure.
7. Keep the molding, imprints, and all woodwork in good condition by painting at least once a year.
8. Lay out plant into standard showings, of equal value, and adhere strictly to this standard.
9. Accept only such business as may be accommodated on AA panels. He must not be tempted to use "daubs," since that is unfair to the advertiser.*
10. He must begin the posting on the date agreed upon in the contract, completing the display within five days, and then mail a list of locations in duplicate immediately.
11. Post paper properly, stripping as near the steel as possible, matching the sheets, and rubbing in well. The surface of the poster and the moulding must be washed with clean water. All this offers advertising value.
12. He must always keep in mind that poster advertising is business conducted outdoors, and that other people are concerned in its proper conduct, and have rights as well as the plant owner.

The above was taken from literature of the Association. There are certain other recommendations for securing and maintaining

*"Daubs"—Posters which do not conform to the standards of the Association—small posters and tacked cards.

AA rating; for example, the Committee on Inspection and Service is empowered and directed to establish and determine the scope of the inspection service maintained by the Association and to enforce the requirements of that service in accordance with these standards and regulations. A schedule of allotment of posters for a given population is decided upon and a minimum number of showings, graded by population, is prescribed. This is made by the use of the latest official census or U. S. postal report giving population figures. Every town of fifty thousand population should have a percentage of illumination installed as part of a regular showing. Unilluminated locations are not considered specials in towns of under two million population.

Quarter showings are available in cities of fifty thousand or over. See page 54 for definition.

There follow some of the further rules of the Association:

Posting districts should be abolished, except in special cases.

The proportion of the plant used for national work should be laid out in set showings.

All panels on such showings must be in the area within which the population claimed resides.

New ground boards cannot exceed four panels in length and old boards that exceed this length should be changed.

"Daubs" and boards of questionable circulation value are eliminated and none but owners of the boards are allowed to post on them.

No boards are retained unless circulation justifies.

Panels must be scraped. Standard white blanking must be used at each posting. See page 49.

Boards obstructing the view of railroad crossings and of sharp curves in highways must be eliminated.

There are other recommendations as to the operation of the business that members must conform to in order to maintain AA rating. Exceptions to these regulations are made only for good cause, and must be approved by a committee. The plants are carefully checked by inspectors of the Association and the members are made to conform to these rulings.

A list of Standards of Practice for all members has been formally adopted, which reads as follows:

STANDARDS OF PRACTICE

1. Every poster advertising plant must continue to refuse all misleading, indecent and illegitimate advertising.

2. Every poster advertising plant should refuse all advertising which savors of personal animosity.

3. All advertising contracts should be started on the date contracted for.

4. Every client should be furnished, promptly upon completion of his display, with a list showing all locations, and plant owners should at all times assist clients to check displays.

5. Every poster advertising plant should be maintained in the best condition possible, both from the standpoint of appearance and of stability.

6. All locations for poster display should be selected where the traffic is such that it insures the circulation most suitable for the article advertised.

7. Care should be exercised by every plant owner in the selection of locations so as not to cause friction either with the municipal authorities or with the people of the neighborhood.

8. A rule of one high-grade class of service to every advertiser must be rigidly maintained.

9. Every effort should be made constantly to raise poster advertising copy to the maximum efficiency in policy, ideas, and execution.

10. Recognizing the great power of our medium, we should use it for the general good by devoting space to matters of general happiness and welfare.

11. We believe in close association among members of our own branch of advertising, to the end that greater efficiency be attained through the interchange of ideas.

12. We believe in the hearty cooperation between the Poster Advertising interests and all other legitimate branches of publicity.

13. We believe in the solicitation of business on the basis of respect for the value of all other good media.

14. We believe in dissuading the would-be advertiser from starting a campaign when, in our judgment, his product, his facilities, his available funds, or some other factor, makes his success doubtful.

There is a monthly magazine, *The Poster*, issued by the Association, which gives the public the news of poster advertising, describing successful campaigns and setting forth their good points. The *Association News* is a trade paper issued for the benefit of members only. This gives the news of the industry in different parts of the country and tells of new developments.

Non-Members.—Some of the largest outdoor advertising companies are not affiliated with the Association. The important concerns in this class, however, conform to the standards as set forth by the Association, and in some cases exceed them. Having

these large companies outside often results in keen competition that means better boards, better work, and better service to the advertiser.

Syndicating of Posters.—In addition to their regular functions, which may include the executing of a complete campaign for a client, some outdoor advertising companies are now entering the field of syndicating posters. Until recently this business was confined almost entirely to lithographers. The outdoor company claims that with its organized sales force and broader contact with advertisers, and its knowledge of advertising values, it is in a better position to market stock posters than is the lithographer. The advertiser is also protected, as the same set of posters is sold to but one concern of a certain type in a given territory. Figures 12 and 13 show a set of posters that may be obtained by a shoe retailer in any community where the series is not already being used. For a retailer in a small city, these are probably as effective as though he had his own designs made; and they are much less expensive. An added advantage is that these standard posters may be purchased in smaller quantities than would be practical in using an exclusive design.

Art Work.—Some advertisers decline to use any of the services of the outdoor advertising company, except that of posting. They have independent artists and advertising men who prepare their originals, and have a lithographer who prepares the posters. The finished paper is turned over to the advertising company to be spread on the boards. The more reputable lithographers recommend artists to their clients. They are in a particularly advantageous position to do this, because they know which artist is best qualified to do the type of work required.

Most of the large outdoor advertising and soliciting companies maintain their own artists. So, also, do the lithographers. These are people who understand poster work, but are seldom those who have established popular reputations as artists. Usually they are first-class draftsmen and have the ability to do natural coloring. They know the layout of the poster and are usually able to effect economies through their specialized knowledge.

In some cases, these companies call in the services of professional artists, particularly on large accounts. A difference in the



FIG. 12—This and Figure 13 Show Six Posters Syndicated to a Shoe Store, by a Large Outdoor Advertising Company.

(Courtesy of Thos. Cusack Co.)



FIG. 13.—This and Figure 12 Show Six Posters of Twenty-four-Sheet Size Syndicated to a Shoe Store by a Large Outdoor Advertising Company.

(Courtesy of Thos. Cusack Co.)

quality of the art work is immediately apparent. In picturing people, the better results come from the artist of note. For showing food, or a package, or for similar subjects, the staff men turn out results which are all that can be desired.

A large body of independent artists, of whom Adolph Treidler is representative, contend that everyone should strive to make



FIG. 14.—Two Posters of Unusual Artistic Merit.

(Courtesy of Adolph Treidler.)

outdoor advertising as beautiful as possible. Hence, they claim that the illustrating should be segregated from the rest of the service and placed in the hands of those competent to produce real art. If the artists cannot write the copy, let the advertising man do that, but let the art work be done by artists. In this connection, see Fig. 14.

The upper picture shown in this figure was a twenty-four-sheet poster for advertising a motion picture. It is simple and boldly lettered, so that the message carries well at a distance; and yet the whole effect is artistic. The arrangement of the figures, and the setting, suggest "*Midsummer Madness*," which is the very idea that it should convey.

The lower illustration shown in Fig. 14 was successfully used to draw large crowds to see Fay Bainter in the dainty little play, *East Is West*, when it was appearing on Broadway. The beauty of the poster, and its general style and manner, are quite in keeping with the high quality of the play itself. Compare either of these with the ordinary poster, as used for advertising a play or motion picture.

There is a growing tendency on the part of far-sighted advertisers to have artists make their designs, and turn these over to the lithographer or outdoor advertising company for completion. The big outdoor advertising companies and the better class of lithographers are cooperating in this movement, since they see what vast improvement in their medium is possible through this method.

Solicitation of Outdoor Advertising.—In the soliciting of outdoor advertising business, some of the largest concerns have gone into the matter in a thorough way, and put this part of their work on a scientific basis. The sales department classifies the various types of prospects according to the product to be advertised. Records are kept and definite sales plans laid to exhaust the possibilities of a given field. As new clients are added, they are filed by classifications.

This industrial classification scheme is not new to sales managers, in commercial lines, but is probably of comparatively recent application to the solicitation of outdoor advertising.

The following listing is that used by the Thos. Cusack Company:

AUTOMOTIVE

- | | |
|----------------------------------|----------------------------|
| A 10. Automobiles, Pleasure Cars | A 20. Lubrication and Fuel |
| A 11. Motorcycles and Bicycles | A 21. Tires. |
| A 12. Automobile Accessories | |
| A 13. Trucks | |

BUSINESS

- | | |
|-------------------------------|------------------------------|
| B 1. <i>Commercial</i> | B 2. <i>Agricultural</i> |
| B 10. Construction { | B 20. Farm Tractors |
| Roofing | B 21. Farm Equipment |
| Cement | B 22. Fertilizers |
| Paint | B 23. Live Stock and Poultry |
| Plumbing | B 24. Seeds and Plants |
| B 11. Machinery and Supplies | |
| B 12. Office Equipment | |
| B 13. Office Appliances | |
| B 14. Business, Miscellaneous | |

EDUCATION

- | | |
|-----------------------------------|---|
| E 1. <i>Education—Instruction</i> | E 2. <i>Education, Print</i> |
| E 10. Schools | E 20. Publications, Books, and Publishers |
| E 11. Colleges | E 21. Engravers and Printers |
| E 12. Institutions | E 22. Books |
| | E 23. Art Galleries |
| | E 24. Paper |

HOME

- | | |
|--|---|
| H 1. <i>Construction, Fixtures, Furnishings</i> | H 2. <i>Home and Personal Consumption</i> |
| H 10. Floor Coverings, Rugs, Carpets, Linoleums | H 20. Flour, Cereals, Bread, Cake |
| H 11. Heating and Lighting | H 21. Sweets, Sugar, Syrup, Candy, etc. |
| H 12. Decorations | H 22. Canned Goods |
| H 13. Furniture and Upholstery | H 23. Nuts, Fruits, etc. |
| H 14. Laundry Equipment | H 24. Condiments, Pepper, Salt, Catsup |
| H 16. Electrical Appliances, Fixtures and Installation | H 25. Coffee, Tea, Cocoa, etc. |
| H 17. Hardware | H 26. Beverages |
| | H 27. Smokers' Requisites |
| | H 28. Cleaners |
| | H 29. Polishes—Shoe, Silver, etc. |
| | H 30. Household (Miscellaneous) |
| | H 31. Dairy Products |

INVESTMENT

- | | |
|---------------------------------|-------------------------------|
| I 1. <i>Financial</i> | I 2. <i>Realty</i> |
| I 10. Banks | I 20. Real Estate |
| I 11. Investment and Securities | I 21. Building Material |
| I 12. Surety | I 22. Paints, Varnishes, etc. |
| I 13. Insurance | I 23. Loan Companies |
| | I 24. Building Construction |

MISCELLANEOUS

- | | |
|------------------------|--------------------------|
| M 1. Florists | M 4. Telephone—Telegraph |
| M 2. Paper Specialties | M 5. Associations |
| M 3. Leather | |

PERSONAL

- | | |
|------------------------------|----------------------------|
| P 1. <i>Women's Articles</i> | P 2. <i>Men's Articles</i> |
| P 10. Dry Goods | P 20. Clothing |
| P 11. Millinery | P 21. Hats |
| P 12. Fancy Goods | P 22. Men's Furnishings |
| P 13. Women's Furnishings | P 23. Shoes |
| P 14. Cloaks and Suits | P 24. Collars and Shirts |
| P 15. Fabrics and Silks | P 25. Jewelry |
| P 16. Miscellaneous | P 26. Shaving Requisites |

RECREATION

- | | |
|------------------------------|-------------------------------|
| R 1. <i>Recreation—Music</i> | R 2. <i>Recreation—Sport</i> |
| R 10. Music | R 20. Sporting Goods |
| R 11. Amusements | R 21. Games, Toys, etc. |
| R 12. Musical Instruments | R 22. Firearms and Ammunition |
| R 13. Talking Machines | R 23. Watercraft and Engines |
| | R 24. Bathing Suits |

TRAVEL

- | | |
|------------------------------------|---------------------|
| T 1. <i>Transportation</i> | T 2. <i>Resorts</i> |
| T 10. Railroads | T 20. Hotels |
| T 11. Forwarding Agents | T 21. Resorts |
| T 12. Steamship Lines, Tours, etc. | T 22. Restaurants |
| T 13. Luggage | |

HEALTH

- | | |
|-------------------------------|---------------------------|
| D 1. <i>Medicinal</i> | D 2. <i>Proprietary</i> |
| D 10. Toilet Preparations | D 20. Drugs and Chemicals |
| D 11. Dental Supplies | D 21. Patent Medicines |
| D 12. Dentifrices | |
| D 13. Hair Goods | |
| D 14. Specialties | |
| D 15. Medical Sundry Supplies | |
| D 16. Sanitariums | |
| D 17. Physical Training | |

Such a classification as the above can be used for general solicitation or can be confined to national accounts, but a different set of divisions should be used for local business. Some suggestions for local classes are as follows:

Automobiles and Trucks	Jewelers
Automobile Accessories	Laundries and Dry Cleaning
Bakeries	Men's Clothing and Wearing Apparel
Banks, Trust Companies and Investment	Motion Pictures
Baths	Music and Musical Instruments
Beverages	Newspapers, Printers, Publishers
Carpet Cleaning	Office Appliances
Caterers	Opticians
Coal	Paint, Varnishes, etc.
Confectionery	Pawn Shops
Dairy Products	Photographers
Dentists	Polishes, Soaps, etc.
Department Stores	Real Estate
Drugs and Toilet Preparations	Schools
Dry Goods Stores	Shoes
Electrical	Sporting Goods
Employment Agencies	Stationery
Floor Coverings	Storage Warehouses and Forwarding Agents
Florists	Surgical Appliances
Furniture (Home and Office)	Tailors
Furs	Taxicabs
Garages	Theatrical
Grocery Stores	Tobacco Dealers
Hardware	Undertakers
Hotels and Restaurants	Welding
Ice Cream	Women's Wearing Apparel
Insurance Dealers and Brokers	

If the local classification is used, there is a separate file for each city and the advertisers are filed alphabetically under each.

This system of industrial classification allows of an endless number of additions and modifications. For instance, in the general or national arrangement, we have shown class D at the end. Let us say that this was added to the list after the original had been made up. Then, in the files it would, of course, be inserted in its proper place.

By using this method, particularly if the outdoor advertising company is located in a large city, each salesman can be assigned to handle those businesses with which he is most familiar. It also enables those who are working on an account to obtain quickly all the information about a given industry, thereby rendering the client more prompt and more efficient service.

Because of the wide scope of the operations of the outdoor advertising companies and their broad experience, together with the large amount of information which is available to them, any concern contemplating an outdoor campaign will do well to secure their services. This is true whether or not the entire campaign is put into the hands of such a company.

CHAPTER III

POSTERS AND POSTING

OUTLINE

- I. Posters
 - A. Kinds of Posters
 - 1. Standard—Twenty-four Sheet
 - 2. Variations
 - 3. Street Railway Advertising—Treated in Another Chapter
 - 4. Poster Sizes
- II. Posting
 - A. The Stand
 - 1. Size and Conventions
 - B. Care in Appearance
 - 1. The Hoarding
 - 2. Replacements
 - 3. Inspection
- III. How Locations Are Sold
 - A. The Showing
 - 1. Kinds—Description
 - a. Full
 - b. Half
 - c. Quarter
 - 2. Advantages
 - 3. Special Locations and Illumination
 - B. As Chance May Offer
 - 1. Sniping
- IV. How Posters Are Made
 - A. Printing
 - B. Wood Block Process
 - C. Lithography
- V. Stock Posters
 - A. Supplied by Lithographer
 - B. Supplied by Outdoor Advertising Company
 - C. Supplied by National Advertiser to Dealer
- VI. Hand-Painted Posters—Manographs
 - A. For Actual Posting
 - B. For Showing How Finished Poster Will Look
 - C. Traced Posters

VII. Buying the Posters

VIII. Advantages of Posters

- A. Color
- B. Size
- C. Permanence
- D. Circulation
- E. Repetition
- F. Economy
- G. Exclusiveness
- H. Flexibility
- I. Trade Influence

IX. Extent of Poster Advertising

Kinds and Sizes of Posters.—This chapter considers posters as used and prescribed by the legitimate owners of poster plants throughout this country and Canada. It treats of the poster placed on the stationary stand. We shall touch on the posters and cards used by those who do not own stands, and shall try to show why they should not be countenanced, much less used by legitimate advertisers.

Street railway advertising, although really a form of poster work and perfectly legitimate in every respect, has reached such a stage of development and is so important that an entire chapter will be devoted to its treatment. Posters on busses and trucks will also be treated later.

The legitimate outdoor advertising companies receive AA rating on but one size of poster. That is the so-called twenty-four-sheet size, which has been adopted as standard by them. This poster is the size commonly seen on the boards, and consists of twenty-four sheets each twenty-eight inches high by forty-one inches long. This includes the white margin for lapping one sheet over another. Twenty-four sheets are posted four sheets high by six sheets wide, making a total of eight feet ten inches high by nineteen feet eight inches long. This poster, when put in place, carries a margin or mat, called blanking, of white paper, and the whole is mounted on a panel twenty-five feet long by eleven feet high. In actual practice, a twenty-four-sheet poster is usually handled in twelve sections, not twenty-four, or it may be cut into a larger number of small sections if the color arrangement is such as to make this advisable, as will be later explained in the section on "How Posters Are Made."



FIG. 15.—An Eight-Sheet Poster Used to Advertise Stetson Hats.

(Courtesy of Adolph Treidler.)

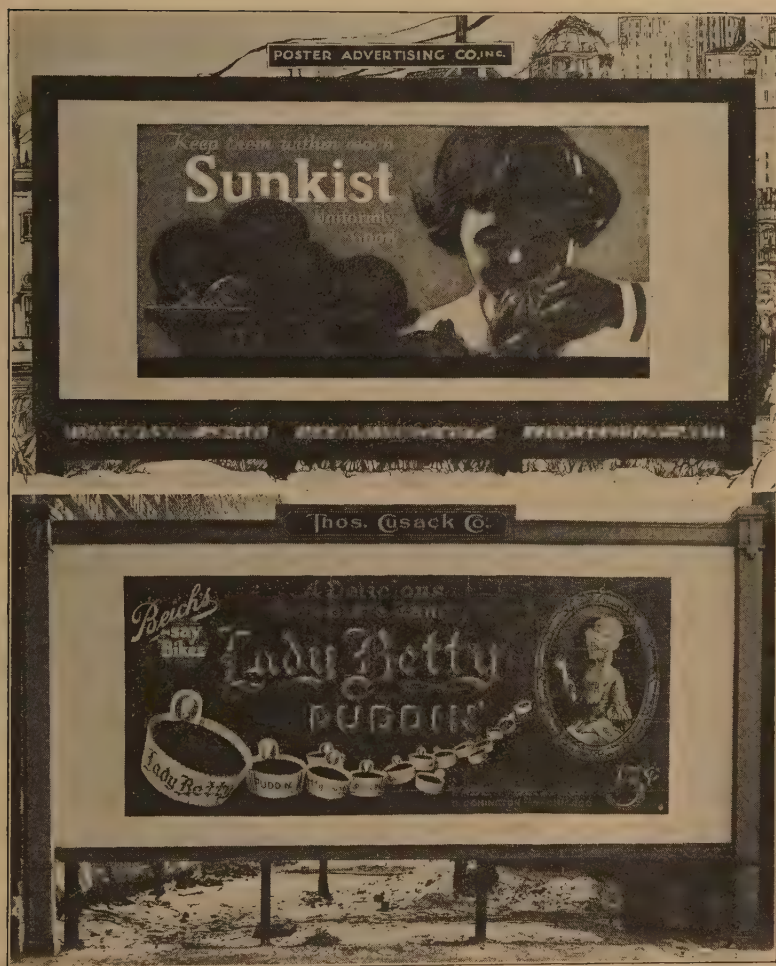


FIG. 16.—The Top Picture Shows a Typical Twenty-four-Sheet Poster with Standard Frame.

(Courtesy of Poster Advertising Co.)

The Lower Picture is a Twenty-four-Sheet Poster with a New Design of Frame.

(Courtesy of Thos. Cusack Co.)

On the boards of most posting companies, all posters are four sheets high. Posters of eight sheets or over are called stands. The dimensions of the various-sized stands are as follows:

Eight-sheet—six feet eight inches wide by eight feet ten inches high.

Sixteen-sheet—thirteen feet two inches wide by eight feet ten inches high.

Twenty-four-sheet—nineteen feet eight inches wide by eight feet ten inches high.

Figure 15 shows an eight-sheet poster used by the Stetson Company. This was originally designed for a magazine advertisement and has been used by this concern for several years.

The top picture in Fig. 16 shows a twenty-four-sheet poster used by the California Fruit Growers' Exchange.

Posting.—As stated above, a poster of eight sheets or over is called a stand. The most common stand is of the twenty-four-sheet size and consists of a panel on which appears the poster and the white blanking, but around that is a heavy wooden moulding frame, usually painted dark green. One large company is now experimenting with frames that are painted gray. The posting surface is of galvanized iron which is scraped clean before each posting.

The lower part of Fig. 16 illustrates a new construction and framing that is being used for posters by one outdoor advertising company. This is a departure from the conventional moulding and gives individuality to the poster. When used on a stand, where there is only one poster, by itself, the result is nearly as effective as that produced by the standard painted bulletin, except for size. As a matter of fact, it is larger than the generally accepted poster panel.

Several panels usually appear on one structure, or hoarding, particularly if they are located in a large city where property is valuable and comparatively hard to obtain. The larger and more progressive companies are limiting the number of panels on their hoardings to a minimum. Some, for instance, limit the number on new structures to three or four, and these are "zigzagged" or flared to give each panel individuality. The upper part of Fig. 17 illustrates zigzagging of both posters and painted boards.

Great care is exercised to keep the stands neat in appearance. Whenever a part of a poster or a whole poster is torn down by storm or other cause, replacements are made. Sufficient extra paper is supplied to the posting company by the advertiser for this purpose.

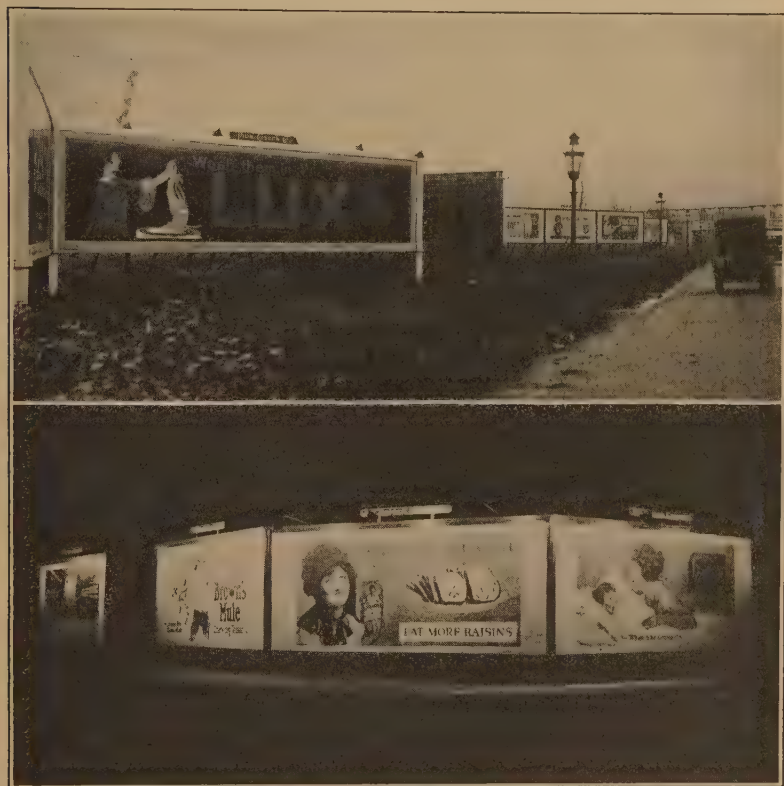


FIG. 17.—Two Views of Outdoor Advertising, Showing Arrangement of Boards so that Too Many do not Compete for Attention, at once. Upper Picture Illustrates Zigzagging. Lower Picture Shows Illuminated Pictures at Night.

(Courtesy of Thos. Cusack Co.)
(Courtesy of McClintock Co., San Diego.)

The independent outdoor advertising companies inspect their own boards. Those which are members of the Poster Advertising Association have their boards inspected by men appointed by the Association for this work, and some maintain their own inspectors.

How Posting Is Sold.—Outdoor posting is sold by showings or fractions of showings. One set of posters stays on the boards for a full month without change. A full showing or run, commonly termed an intensive showing, consists of a sufficient number of boards, so located as to reach the entire population of the city during the thirty days. This enables an advertiser to give volume to his display, at the beginning of a campaign or during special sales drives. A half-run, or adequate showing, or, as it is sometimes called, representative showing, is just one-half of a full showing, but consists of enough boards to cover every main artery of traffic in a thorough fashion and to reach the great bulk of the buying public. The quarter-run, or minimum showing, is only one-half of an adequate showing. This is available in most cities of fifty thousand or more inhabitants.

A quarter or half showing does not mean that all the boards are confined to a single part of the city; on the contrary, they are distributed as widely throughout its different sections as is possible. Advertising companies will offer advice as to which of the three types of showing is advisable, based on the product featured and the conditions under which the advertiser is operating. In general, it will be found that the adequate showing is most popular and is all that its name implies; that is, it will deliver the message to the great mass of those who would be likely to buy the product. It is said that the quarter showing is sometimes used by concerns which want to give the impression that they have wide distribution and that they are large users of advertising, when the contrary is the case. Nevertheless, the minimum showing is effective as a "filler-in" between larger campaigns, as a means of keeping the name of the concern and the product before the public. At times, it is found to be an advantageous means of supplementing other advertising, or of aiding in the introducing of a new product, when the finances of the advertiser are limited.

The showing system insures that one advertiser will secure as favorable locations and as much distribution as any other advertiser using a similar number of posters. All showings on the plant of an outdoor advertising company are laid out as nearly equal as possible.

Before the showing system was introduced, plant owners accepted orders of any size that the advertiser cared to place; now only full showings or half or quarter showings may be purchased. The old method resulted in partiality to the large advertisers who occupied all the preferred locations, such as corners, ends, head-ons, and the dominating high spots. The others took what was left, and this usually meant very limited circulation in the less desirable parts of the city.

The standard showing did away with these abuses and resulted in the practical abolishment of special locations. Today, the posters at Times Square, New York, are included in the regular showings, as are those opposite large hotels, parks, and other places where people congregate in great numbers. Special locations are retained in each poster showing, but instead of these specials being sold to preferred customers, they are now, and have been for a number of years, apportioned among the regular showing, so that every showing consists of the same number of specials and the same number of regulars.

The outdoor advertising companies operating plants in practically all of the large cities have a percentage of their stands illuminated from dusk until midnight, or after, where night traffic is heavy. This percentage varies for different cities and conditions, running as high as 50 per cent on the plants of Foster & Kleiser Company, on the Pacific Coast.

This illumination is accomplished by means of strong electric lights and powerful reflectors that throw the posters out boldly against the black background of night, and add immensely to the attention value of the advertising. Notice the lower picture in Fig. 17. The lighting is controlled by automatic switches which turn on the current at a given time each evening and turn it off again when the illumination period is over.

Showings have proved so successful and so satisfactory to the advertisers that they are the rule with all legitimate plant owners. There is another type of posting, however, that takes cognizance neither of the showing nor the rights of others. This is the kind used by people who post "as chance may offer."

Some plant owners accept contracts to put posters on their boards without a guaranteed schedule, but post at any time or

on any stand that may be vacant, without renewals when the posters are destroyed. This is sometimes called "chance may offer" posting, too, but is more legitimate than the practice to which that name is commonly applied. The better and larger plant owners will not accept this type of work.

The common meaning of c. m. o. or "chance may offer" posting is that which is carried on by posting concerns which own no plants. They contract simply to put up the advertiser's paper or tacked signs and put them up wherever they can, whether on boxes, barrels, barns, stagings, trees, fences, walls, or buildings under construction. Plant owners call such practices "sniping" and the posters "daubs."

These snipers use small-sized posters, for the most part, and still adhere to practices which were almost universal before the plant owners began their work of lifting the industry to its present high plane. It is this sniping which is largely responsible for the objections to outdoor advertising, but it may be said that plant owners are quite as opposed to the practice as is any other body of citizens. The plant owner pays rent for his locations, while snipers seldom pay rent and often post without the consent of the property owner. Frequently these daubs appear on public property.

The advertiser takes a chance when he contracts for such work. There is no guaranteed showing, either as to time or distribution. There is no published or established list of locations. One sniper may put up a poster and a competitor follow him and paste over the one just put in place. There is nothing to prevent the man who puts up such a poster from posting over it, himself, with another advertiser's paper. Again, an irate property owner may destroy the work just completed. There is no check and nothing to prevent an unscrupulous posting company from accepting five or six cents apiece for posting and then throwing away a large portion of the posters.

To countenance such business is to do an injustice to those who are trying to keep the outdoor medium on a high level. Nevertheless, this type of advertising seems to have some publicity value among certain classes of people, and is frequently used by amusement enterprises. Although it is the hope of most

legitimate business men to see it abolished in the near future, it still is a factor of outdoor advertising and may continue to be one for some time to come.

A few advertisers still continue to put up their own tacked signs, particularly in the vicinity of small towns, but public opinion is fast doing away with this practice. The circuses still have their own bill posters and, so long as the circus exists, probably they will continue to post the small towns. In large cities, circus posters are ordinarily of the twenty-four-sheet size and appear on the regular stands.

The quicker the advertiser realizes the service of the plant owner and recognizes it as the proper means of conducting a poster campaign, the better it will be for all concerned. It will benefit the posting company in larger business, but, better yet, it will benefit the advertiser in that it will raise the tone of the whole medium in the mind of the public.

How Posters Are Made.—After the design and artist's sketch have been made and approved, the posters must be manufactured, that is, they must be lithographed or printed on paper. Practically all of the posters used today are prepared by the lithograph process, rather than in the regular letter press. In a few cases where advertisers, such as newspapers, want weekly changes or where quick changes are necessary, the letter press is used, as it takes from six to eight weeks to prepare lithographed posters. The color range and possibilities are very limited, however.

In letter-press printing, which is the process familiar to almost everyone and is the one used for newspapers, most pamphlets, books, and magazines, type or cuts of some sort are used. In printing large sheets, this type is cast or locked into one mass called the plate. The ink is put on to the plate by means of rubber or gelatin rollers and the plate comes in direct contact with the paper, leaving the printed impression. In color work, a different plate is used for each color and on this plate are just those parts which are to hold that particular color.

Possibly the oldest method of making posters is the wood-block process. The posters done by this method are considerably cheaper than lithographed posters and can be made in small quantities, in a comparatively short time. The picture is en-

graved on blocks of wood, after the design has been put upon them by means of lampblack, zinc white, gum arabic and water. Such engraved blocks are used for plates in printing the posters and there is a block for each color used. The usual colors used are flesh, blue, red, yellow, and black, in the order given. The yellow on red is contrary to the usual practice in lithography, as explained later, but it gives the desired effect of brilliance, in block printing.

In lithography, the process is much more complicated. Lithography is more of an art than a craft and a first-class lithographer objects strenuously to being classed as a printer. The process is as follows:

The original sketch is cut into as many sections as there are to be sheets in the poster. These pieces are then enlarged on paper by a photographic process, and transferred to stone. There are as many stones or sets of stones used as there are colors in the picture.

The lithographer takes his "chalk," which is really a grease crayon, or a greasy ink, and draws on the stone all of the black lines that will be needed. This drawing is done in the reverse order from that in which it is to appear on the poster. When this is finished, impressions are made for use as guides in drawing each of the color stones. These stones are of lime formation and are found in only a few places, the best ones coming from Germany. Grease will stick to them and they absorb water.

After the design is drawn with the crayon, the stone is treated with a solution of gum arabic. This prevents the grease from running by filling the pores in the stone. This makes for cleaner impressions. The gum arabic is then washed and the stone damped and inked. The stone will absorb the water, while the grease of the crayon repels it. When the greasy printing ink is applied it adheres to the crayon marks, but not to the wet stone.

After the first impression is taken, the imperfections, finger marks, etc., show up and are removed with a knife or acid. Then the stone is washed with a solution of nitric acid and gum water. This must not be too strong or it eats away the design, but if right it sharpens the lines, because it attacks the plain parts

slightly. The acid is washed off and another coating of gum arabic solution put on, dried, and washed off.

Turpentine is then used to remove the crayon. This leaves the design on the stone in grease, but invisible. The stone is then ready for printing. The ink is applied to the stone, after it has been dampened with water. The ink again sticks to the grease lines, but not to the wet stone. The paper is applied to the stone and an impression is made. Each color is printed separately, the light colors first and the darker ones last. These sometimes run as follows: yellow, red, black, and blue.

In the lithographic press, developments have kept pace with those in the letter press. The stone is dampened and inked automatically, and of course the paper is applied to the stone and removed in the same way. In some of the newer presses, designed to speed up the work, zinc and aluminum plates are used instead of stones. These are giving very good results and are not so cumbersome and heavy to handle. Most lithographs are now made on zinc plates, which have very largely taken the place of the old lithographic stone.

Modern lithographers cut up the original design and if several sections of the poster require four colors, while only three colors are needed in the other sections, they put the designs on the stones in such a way that the four-color sections appear on as few sheets as possible and the sheets are cut and matched after they are completed. This makes possible the running of each sheet through the presses a minimum number of times.

Pictures produced by lithography are far more effective than can be obtained through any other printing method. Color shading and blending are possible to an almost unbelievable degree, and the most natural pictures are made. In large-scale production, as in poster work, the cost is very little, if any, more than the charge would be for a similar amount of work done on a letter press. At any rate, the cost of the work is negligible when quality is involved.

Stock Posters.—Many large lithographing houses carry stock posters that can be imprinted with the name and address of the advertiser. These are sometimes effective where only a limited quantity is needed, as in the case of local amusements, fairs, etc.

There is generally no guarantee of exclusive territory with these posters, and, with the adoption of the twenty-four-sheet size as standard, most of the lithographers are discontinuing them.

As mentioned in another chapter, at least one large outdoor advertising company is handling stock posters, which are sold in a series. Exclusive use for a given territory is guaranteed to the advertiser.

Many national advertisers who have dealers in all the principal cities furnish these dealers with their standard posters with

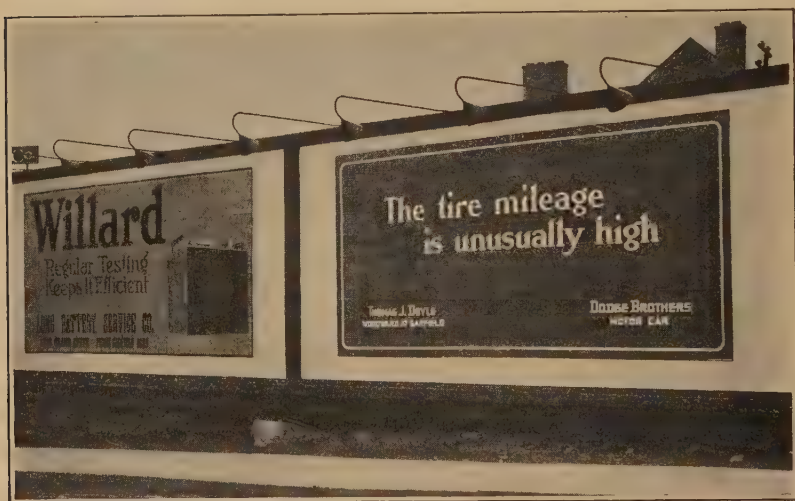


FIG. 18.—Hoarding Showing Manufacturers' Posters with Dealers' Imprints on Them. Notice the Dodge and Willard Posters.

(Courtesy of Dodge Brothers.)

the dealer's name and address on them. These are not strictly stock posters, but may be classed as such for our purposes. These are furnished to the dealers either free or at nominal cost, with the understanding that the dealer will have them posted. Some manufacturers even pay for the posting. Manufacturers of men's clothing, automobiles, and auto accessories have found this sort of advertising to be a prolific means of publicity and one which quickly wins the dealer's co-operation. The Dodge and Willard posters shown on the hoarding in Fig. 18 are examples.

Hand-Painted Posters—The Manograph.—There is another type of poster, not so familiar as the printed or lithographed varieties, but which serves important purposes: this is the hand-painted poster.

These posters fill a need of the local advertiser who wants frequent changes of copy and where the number of posters used does not warrant lithographing. They can be made in any colors and as elaborate as desired. Figure 19 illustrates a hand-painted poster used for church advertising.



FIG. 19.—Hand-Painted Poster Used for Church Advertising.

(Courtesy of Atlantic City Poster Advertising Co.)

The companies which specialize in these often make up a single poster from the original sketch, so that a national advertiser may see how his poster will look on the boards before he places the order for lithographing. The advertising department of one large user of outdoor advertising is said to have a private poster stand on the roof opposite the windows of its office. Here is placed a hand-painted reproduction in twenty-four-sheet size, before ordering any lithographs. Every poster used by this concern is so tested.

When more than one poster of the same design is required, the original is done in full size by an artist of some ability. This is placed in a screen, and over it is placed blank paper. Behind the screen is a strong light. Then an artist, who can faithfully trace the original, makes as many copies as may be desired.

Hand-painted posters fill a need of many a poster plant owner, because they enable him to keep his panels filled with local business at times when he may not have a sufficient quantity of national business. They appeal to the progressive local advertiser, for he can have his own individual designs.

Buying the Posters.—Although the advertiser must buy his own posters, the outdoor advertising company can be and is willing to be of considerable service in giving advice concerning the merits of the work of the different lithographers. The advertising companies maintain a neutral attitude, but they are often willing to say which concern has done particularly good work for them in the past. They will secure bids for the work if requested to do so by the advertiser.

Advantages of the Poster.—It is claimed by its advocates, of whom The Poster Advertising Company is one of the most prominent, that the poster combines all of the fundamental essentials of good advertising to a greater extent than does any other medium. These essentials are:

Color.—Lithography makes possible such color advantages that the product or any picture may be reproduced in the most natural way. Colored pictures are easily understood even in the absence of any word message.

Size.—A poster eleven feet high by twenty-five feet long is equivalent in area to about two hundred and fifty thousand agate lines of newspaper print or two hundred and fifty pages of the size of the *Saturday Evening Post*.

Permanence.—The message on a poster gives the idea of permanence. It is posted on a permanent structure and is right there to deliver the story twenty-four hours a day.

Circulation.—Posters are placed where those who will buy will read. They can be so placed that everyone who goes on the streets of a city will see them. They are easily understood, even by illiterates.

Repetition.—Repetition, day after day, and in many places, establishes an indelible impression on the public mind. A poster showing insures this repetition more cheaply than is possible with paint and electricity. It builds good will.

Economy.—It is claimed that in no other medium can an equal amount of circulation and repetition be obtained so cheaply.

Exclusiveness.—The number of full showings on a given plant is usually comparatively small. The complete unity of the poster, in its frame, sets it off by itself.

Flexibility.—A poster campaign can be enlarged or cut down to fit the exact conditions in any community. Towns or states can be left out or added. The advertising can follow the climatic conditions prevailing in different parts of the country. Posters can be put in such locations that they will reach those, and practically only those, who are prospective customers for the advertiser.

Trade Influence.—The poster appeals to the dealer, for he sees the product on his shelves advertised at every turn, often right in his block. It is possible to have his name featured on the poster, and this reacts on his pride, causing him to try to increase sales.

Extent of Poster Advertising.—The twenty-four-sheet poster has been standardized in the United States, Canada, Hawaii, and Cuba. In the cities and towns where guaranteed showings are available dwell approximately fifty-seven million people—a number equal to one-half of the population of the United States, in which country 53.7 per cent of the population is rural. This is claimed to be the greatest circulation of any advertising medium.

CHAPTER IV

STREET CAR ADVERTISING

OUTLINE

- I. What Street Car Advertising Is
 - A. Kinds
 - 1. Car Cards
 - 2. Platform Posters
- II. Extent and Circulation
 - A. Territory Covered
 - 1. In U. S. and Canada
 - a. Number of Cars
 - b. Number of Cities
 - c. Population
 - B. Kinds of Carriers
 - 1. Street Cars and Busses
 - 2. Elevated and Subway Lines
 - 3. Suburban Electric and Steam Railways
 - 4. Ferries
- III. How Sold
 - A. Not by Agency and Why
 - B. National
 - 1. Full Showing
 - 2. Half Showing
 - 3. Quarter Showing
 - 4. Special Districts
 - a. Opposition of Advertising Company to This Method
 - C. Local
- IV. Preparation of Street Car Advertising
 - A. General Advertising Requirements
 - 1. Attention
 - 2. Interest
 - 3. Desire
 - 4. Action
 - B. Art Considerations
 - 1. Color Combinations
 - 2. Pictures

C. Copy

1. Kind

a. Brief vs. Long

b. Teaser Copy

D. General Appearance

1. Must be Visible at a Distance

2. Varnished Surface and Its Effect

V. Advantages and Disadvantages

A. Advantages

1. Size

2. Color and Pictures

a. Reproduction of the Package

3. Repetition

4. Elasticity and Flexibility

5. Circulation

6. Economy

a. Compared with Other Media

b. Cost of Production

7. Trade Influence

8. Standard Size—Interchangeability

9. State of Mind of Readers

a. Receptivity

b. Relief

10. Reaches Shoppers on Way to Store

11. Equality

a. Size

b. Position

12. Exclusiveness—Limited Number of Spaces

B. Disadvantages

1. Crowds

2. Seating Arrangements

3. Position

VI. Stock Cards

A. Furnished by Manufacturer to Dealer

B. Syndicated by Street Car Advertising Company

VII. Uses of Street Car Advertising

VIII. Conclusion

A. Importance

Kinds.—The most familiar type of street car advertising is the car card, twenty-one inches long by eleven inches high, including an area of two hundred and thirty-one square inches, seen in the racks of the cars on electric surface lines throughout the country. Under this heading, however, we shall consider the one-, two-, and three-sheet posters which are to be seen at the stations, as

well as the car cards used in the cars of bus lines, elevated and subway lines, suburban, electric, and steam railways, and ferries.

Extent and Circulation.—There are variously estimated to be between fifty thousand and sixty thousand cars of this class in the United States and between two thousand and two thousand five hundred in Canada. These “cover” approximately three thousand cities and towns. Of these, 75 to 80 per cent are electric surface cars. These figures vary from year to year, even from month to month, as new lines are built and old ones discontinued. Ferry boats, connecting important cities and boroughs, are gradually putting in advertising service also.

The surface electric lines in which car cards are used reach cities with an aggregate population, in round figures, of forty million people. These lines carry an average of thirty million passengers daily, and a monthly average of eight hundred and twenty-five million. The street cars of the United States carry an average of fourteen billion five hundred million passengers in a year, or approximately fourteen times as many as are carried by all other railways combined. Other railways carry about one billion one hundred and nine million per year.

In New York city alone the subway and elevated lines of the Interborough Rapid Transit Company carry more than one billion passengers a year. To give an idea of the immensity of this travel, comparisons have been made to show that each day this company takes in as many fares as there are people in the city of Chicago, in a month four-fifths as many fares as there are people in the United States, and in a year one and one-seventh times as many fares as there are people in all of Asia, including densely populated China. It is claimed by the company handling the advertising for the Interborough Rapid Transit lines that this company carries only 42 per cent of the traffic of the city.

Of course, the number of fares received varies according to location and population of the city or cities served by the transit line. Probably there are cars in small towns that do not carry over fifty passengers a day, while there are some in the large cities that average one hundred and seventy-five to two hundred for each trip. To ride in a subway car in New York city during the rush hour is to be convinced that the car contains three or

four hundred people. The guards push and jam the passengers in until there is not room for one more. This is, of course, a hindrance to the advertising in the subways of New York.

Probably a fair estimate of the number of passengers carried per car per day in the street cars of the United States, as a whole, is from five hundred to six hundred. Of course, these figures are not based upon the number of individuals carried, but on the number of fares collected. To find the number of individuals reached it is probably fair to halve the figures given. Most people that ride do so twice a day, going to and from business. In small towns many men ride four times a day, as they go home to luncheon, but these duplications are offset by those people who ride but once and walk the other way. In the cities, salesmen and others sometimes pay as many as six or eight fares in a single day.

How Sold.—Street car advertising is not handled through the advertising agencies, but by companies organized and operated to handle this medium. It is highly systematized and is in the control of only a few companies. One concern controls almost all of the advertising on the surface lines in the United States and has sales representatives and art and copy departments in every first-class city in the country, with the service extending to the smaller cities and towns. All of the national advertising on the lines, whose space is controlled by this concern, is handled through one central office.

The average street car has thirty spaces for car cards of standard size. Of these, twenty are ordinarily used for national advertising and ten for local. The central organization sells the twenty spaces and the local agents handle the other ten in each car. This space allotment differs on such lines as the subways, elevated, suburban railways and the ferry boats and busses. All of these except the busses have more than thirty spaces, while the busses have considerably less.

The advertising in street cars is sold by full showings, one-half showings, and one-quarter showings, much as posters are sold. These advertisements are sold for minimum periods of one month, though national contracts are usually written for much longer periods, with change of copy every month if desired by the

advertiser. The concern which controls the advertising in the surface lines will place national advertising on the basis of showings, a full showing meaning a card in every surface car in the United States, a half-showing in every other car, and so on. It will, also, by special arrangement, place this advertising in the cars in a certain number of states, but it does not like to work on such an arrangement, for it allows the advertisers to pick out the states with the largest cities (and consequently with the largest and most concentrated markets) and leave the sparsely populated territories for others. An extra charge is in order for this specialized service. The other concerns, controlling the advertising in cars on certain lines, such as the one controlling the advertising of the Interborough Rapid Transit Company of New York, sell by full, one-half and one-quarter showings on their lines only.

The local representatives of street car advertising companies usually try to induce local advertisers to take a full run—that is, a card in every car operating on the line in which the advertising is placed. Some local solicitors will not accept less than a full run; others vary this procedure according to the population reached and the variation in business conditions.

Station posters are sold either in conjunction with car cards or separately, in full, one-half, and one-quarter showings. They are sold in one-, two-, and three-sheet sizes.

Preparation of Street Car Advertising.—In the preparation of street car advertising, the principles to be remembered are much the same as those for other forms of advertising, particularly other forms of outdoor advertising.

The writer remembers having read somewhere a formula for all advertising, which is well worth remembering. This is A-I-D-A, which can easily be memorized, as it spells the name of a famous opera. The letters stand for Attention, Interest, Desire, Action.

In street car advertising, as in other media, it is necessary first to attract attention. This is accomplished primarily in this medium by means of contrast with surroundings, which means, largely, by color contrast with nearby cards and by having art work of such quality that it is effective at least fifteen feet away. Strength of outline is essential. The artist should remember this

Wash them in

LUX

Made in U.S.A.

Silks - Woolens - Lingerie

After Every Meal

Good for Teeth
Appetite and
Digestion.

WRIGLEY'S

SEALED TIGHT
KEPT RIGHT

MAZOLA

Perfect
for Salads

in business

in the open

in the evening

Look for this
Label in the
Coat - Your
assurance of
the genuine

They all wear **PALM BEACH SUITS**

FIG. 20.—The Lux Card as it Appeared had Large Yellow Letters on a Black Background. The Wrigley Card had a Bright Red Background to Attract Attention by Contrast. The Mazola Gives an Idea of How Natural Pictures of Food Can be Made to Look. The Palm Beach Card has Unusually Good Sales Value in Presenting the Good Appearance Brought About by Showing the Advertised Clothing.

(Courtesy of Street Railways Advertising Co.)

and make his design accordingly, even at the sacrifice of other artistic qualities. The artist should not depend entirely upon the surroundings to produce the necessary contrast. If it is possible to find out in advance what the surroundings will be, it is advisable, but this can seldom be done.

Possibly the best color combinations come from placing yellow or orange against black or deep blue, or black against orange or yellow, not the greenish yellow of the lemon, but a really clear yellow. Probably the average person would prefer blue to black, as has been shown in the laboratory, presumably because it is more beautiful, "prettier" than black, as the layman would say. The top picture, Fig. 20, was an example of yellow on black, while the second card was an example of a car card with red background, which attracted attention by virtue of its contrast with surroundings. Note, in connection with the chapter on psychology, that the artist kept a black border between the yellow and the red.

On car cards it is possible to use the dark background, perhaps to a greater extent than is possible in other forms of advertising, because the car card is generally exposed to the view of the observer for a greater length of time than is the case with most other types of outdoor media. Furthermore, this dark background often produces a marked contrast between itself and the adjacent cards.

After having attracted the attention, it is necessary to stimulate interest. This is accomplished by means of both copy and illustration. Most people are interested by the reproduction of something edible. The third card in Fig. 20 is an excellent example of how natural a picture of food can be. Also notice the lower card. Most people, men and women, are interested in personal appearance. Palm Beach has become a term for light clothing for men.

Desire is aroused by both picture and word. Probably the naturalness of the picture is the greatest factor. A moment's study of the biscuits depicted in the third picture of Fig. 21, shown in natural size, should be an adequate demonstration of how desire is awakened.

Think of a young husband, riding home on the subway or the



FIG. 21.—The Royal Baking Powder Card has Strong Appetite Appeal, as Does the Del Monte Card. The Package is Brought Out to Good Advantage, in Natural Size, on the FAB Card. The Neolin Picture Shows the Product in Use.

(Courtesy of Street Railways Advertising Co.)



FIG. 22.—Four Cards with Appetite Appeal.

(Sunshine Cards by Courtesy of Loose-Wiles Biscuit Co.
Others by Courtesy of Street Railways Advertising Co.)

For Your
Spring Cleaning



GOLD DUST

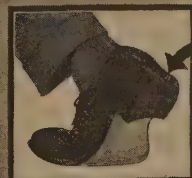
FAIRBAIN'S
GOLD DUST
Washing Powder

Wash with Lifebuoy
and feel the difference—

LIFEBUOY

HEALTH SOAP





9 out of every 10
in New York are O'Sullivan's.
They keep their spring and
wear twice as long.
Insist on them!

O'Sullivan's Heels

Absorb the shocks that tire you out



CREAM OF WHEAT

One package will
make nine quarts
of delicious cooked
food

Can You Beat This For *Economy*?



FIG. 23.—Four Familiar Car Cards.

(Courtesy of Street Railways Advertising Co.)

late "trolley." He sees one or more of these appetizing cards, like the second one shown in Fig. 21. Aren't the chances good that he will obey the impulse to action before he reaches home? How about the wife, on her way home from the matinee? She wants to please her husband. He wants to please her. Between them, a goodly amount of products may be bought. Think of these natural car cards, with a store between the time of observation and the arrival at home. The appeal to action is strong.

In general, the art work on car cards need not, perhaps, be of quite such a high order as that of other outdoor advertising. Most of the pictures used on car cards show the package or the product in natural size. The first card of Fig. 21 is an example, while the last card shows the product in use. Such pictures make the product easily identified and remembered when seen.

Care must be used in the colors selected. Orange is effective for letters. Gray is poor for use in the body of the poster because of its deadening effect. If gold is used, great care must be exercised when the cards are shipped lest they rub together and smear. A black and white card now and then may be used to advantage. Since most cards are now lithographed in colors, this combination may well afford a relief and attract attention.

In car cards, as in all outdoor advertising, the copy must be *brief* and, together with the picture, *must deliver a message*. It is allowable to use somewhat longer copy than on other forms, because the passengers in a street car may see the card longer than persons passing a poster. But here, as in poster work, *the fewer words used to deliver the message*, the more effective the advertising. Figures 22 and 23 illustrate some effective types of copy and layouts. Although there is hardly room to feature more than one idea at a time, the cards can be connected, by design and style of copy, from month to month, so they will tie up with each other in the minds of the readers. In the case of large users of space, there may be more than one design of card used. These different cards might each feature one point and be connected with each other in such manner as to *tie up*.

Large type and brief copy make the card easily readable at greater distances and hence by more people. The important word or words, such as the name of the product or advertiser,

ought to appear at the bottom or in the lower half of the card, because usually the eye of a person looking up, as is the case when looking at car cards, rests on the lower part of the object looked at before it reaches the top. Furthermore, the curve in the cards makes the upper half less easily read than the lower half.

Various kinds of copy are used, but the poster style seems most favored, depending largely upon the picture for the force of the message. As in other media, "teaser" campaigns are sometimes used, but it is questionable whether the advertising value of one or more cards that are designed only to arouse curiosity, without naming the product, is greater than would be the case if the same number of cards featuring the article was used.

To test both picture and type, the card should be looked at from a distance of at least across the room. If it can be placed in a curved position, as it will appear in the rack, and viewed from all angles, the result obtained will be more satisfactory, for defects will thus show and can be corrected before the card is given to the public.

Some cards have a high gloss finish accomplished by a coating or varnish applied to the surface. This shows up the colors more strongly, but is likely to narrow the field of effectiveness, as the light will strike in such a manner as to make the design indistinguishable at some angles.

Advantages and Disadvantages.—This medium has its advantages and disadvantages as compared with others. The value of these depends somewhat upon the marketing problem of the advertiser.

Among the advantages are:

Size.—As compared with newspaper or magazine space purchasable for the same amount of money, much more space is obtained in the street car. (Allowance, of course, must be made for the difference in perspective.) The standard cards are eleven inches high by twenty-one inches long, with a few larger-sized ones, in some cars, over the doors and beside the doors at the ends. In the Interborough subway cars in New York, for instance, there is space on each side of each end door for one double-sized and one standard-sized card, or for one card of

three times the standard size. Figure 24 is an example of a card of double size.

Platform posters are read by people very near to them, and the one-, two-, and three-sheet sizes are ample to carry the message effectively.

100% Whole Wheat Nothing added
Nothing taken away

*Back of the loaf is the Whole Wheat Flour
Which is ground at the old grist mill,
And back of the mill is the wheat and the shower
And the Sun and the Father's will.*

**WARD'S
HOMESPUN
BREAD**

FIG. 24.—A Double Sized Car Card Used in Preferred Positions, Beside Car Doors.
(Courtesy of Ward Baking Co.)

Isolation.—Car cards have a position of comparative isolation. There are cards on both sides, but none above or below. This is a feature that is not always possible on poster boards and seldom obtained in the newspapers, and other publications, except in special positions.

Color and Pictures.—All of the advantages of color and picture in poster work are obtainable in this medium. The package can be reproduced in natural size and appearance. This is a powerful factor in making a lasting impression on the mind of the reader.

Repetition.—The average street car rider covers the same route, twice a day. Each day he sees the same product featured in several different cars. A card seen in one car and only partly read probably will appear in the next car, where the reading may be completed. The same message that is on the posters on the platform where a rider boards the car may appear in the car and on the posters at the station where he leaves the line or at the transfer point.

The cumulative effect of this oft-repeated message carries in the memory. The reader is not looking for announcements of news value in places of this kind, but the value lies in the establishment of good will toward the product, by means of creating a favorable impression, several times each day, day after day, and year after year. The platform posters are sometimes used for announcements of musical events, plays, and other amusements, even though such announcements are somewhat in the way of timely or news-value advertising.

Car cards, like posters, give the impression that they are more plentiful than is actually the case. Sometimes, when there is only a quarter- or half-showing, or when an advertiser's card appears in the cars of only certain transit lines, people get the impression that they appear in all of the cars of all lines.

Elasticity and Flexibility.—This medium has advantages of elasticity and flexibility, as it can be made to reach the section of the population desired. An article of general consumption can be featured in every car in the country. A local advertiser may place a card in every car in his city, or he may run them in only those cars which reach the sections of the city where his potential customers live.

Circulation.—The circulation can be more accurately checked than in any other form of outdoor advertising, because most states have laws requiring the transit companies to file figures of the number of fares received. In New York, the governor

appoints a Public Service Commission, under supervision of which these figures are prepared.

It is claimed that 85 per cent of the street car advertising circulation is in cities of twenty-five thousand population or more.

Economy.—The average cost per million circulation for standard car cards is forty dollars, for street cars throughout the country. It varies for different cities according to circulation. More detailed figures will be given when the cost of outdoor advertising is considered.

In quantities, the cards can be lithographed for from one to two cents each. Owing to the smaller size, the production is much cheaper than for other outdoor media. They can be printed on both sides, thereby effecting a saving in material.

It is claimed that, for the circulation reached, car cards are the cheapest kind of advertising.

Trade Influence.—The dealer is favorably impressed with street car advertising that he sees twice a day, featuring products that he carries. Some national advertisers have impressed the importance of such advertising on their dealers by featuring certain products for a month and furnishing the dealer with window displays and counter cards that tie up with the car cards.

In cities many salesmen go from customer to customer on the transit lines. If they see an advertisement featuring the product that they are selling every time they board the cars it makes them feel a certain confidence in the product and in the concern for which they work.

Standard Size.—On practically all lines the cards are of standard size. This makes them interchangeable on the cars of the same and of different lines and is a genuine convenience in the ordering of printing.

State of Mind of the Readers.—The readers of car cards are, perhaps, inclined to be in a more receptive frame of mind than are readers of other outdoor advertising, with the exception of readers of railroad bulletins. Most of them are sitting down, more or less comfortably (except in the rapid-transit lines of large cities during the rush hours). Their minds are unoccupied at the beginning or close of the day, and many times the bright car

cards offer a welcome relief from gazing into the faces of fellow passengers.

Equality.—With a few exceptions, all cards are of equal size and all positions are of equal value. This makes the card of a local store as effective as that of the largest national advertiser, providing the card, itself, has the necessary qualities.

Exclusiveness.—The space is limited, and only when new lines are built or new rolling stock added on existing lines can the number of spaces be increased. Even this does not necessarily mean more advertisers, for the present holders of space may extend their contracts to cover the new cars. In the average street car only twenty-nine other cards can compete for interest with that of any individual advertiser. Street car advertising companies, therefore, are not put to great inconvenience in finding users of space. Many times the applications for opportunities to use the medium exceed the available spaces.

There are some disadvantages, particularly having to do with the physical layout of the cars. These are of minor importance as compared with the advantages, but may well be considered when thinking of the circulation.

Crowds.—The excessive crowding in some city lines is detrimental in that it prevents many from seeing the cards which would be clearly visible under less crowded conditions.

Seating Arrangements.—In those cars where the seats run transversely, rather than parallel to the sides of the car, the passengers do not face the card racks. As for the cards in the front and rear, the number of persons able to see them is limited.

Stock Cards.—As is the case with posters, it is possible for local advertisers to obtain stock car cards. Many manufacturers of nationally advertised products furnish these to dealers with the dealer's imprint on them. Some of the street car advertising companies syndicate stock cards with the name of the advertiser on them, and protect each as to the territory where the cards may be used. For the local advertiser these sources are advantageous, as he can usually secure artistically lithographed cards cheaper than he could obtain exclusive cards of inferior quality, printed on the letter press.

Uses of Car Card Advertising.—It is generally conceded that car cards are more suitable for supplemental advertising than for carrying on a complete campaign, although this will depend on the product and on the marketing problem of the advertiser.

During the first three years that "Life Savers," the well-known mint candies, were on the market, practically the only advertising done for them was in the street cars. The manufacturers of that product now use car cards in hundreds of cities in connection with other media. Here a product was successfully introduced by means of street car advertising.

This would not be a proper medium for advertising which depends upon its news value, as in the case of grocery and dry goods sales. The grocer or dry goods merchant, however, may well use it to build up good will of a permanent character in the community.

Dealers in materials for motorists seldom use car cards for the reason that other media reach their prospects more effectively. The theory is that motorists seldom use the street cars.

National advertisers use car cards as supplementary to other advertising. Car cards are not seriously competitive with magazine advertising, because it is claimed that 50 to 75 per cent of the circulation of magazines and women's publications is in cities and towns of populations under twenty-five thousand, whereas 85 per cent of street car advertising circulation is in cities of twenty-five thousand population or over.

Whatever may be said for other media, street car advertising is of growing importance, and is almost a necessity in a well-rounded advertising program, especially for the seller who handles articles of general consumption.

Walter Dill Scott, in his book, "The Psychology of Advertising," has said:

There is indeed no form of advertising which is presented to such a large number of possible purchasers for such a long period of time and so frequently as is the advertising in street-railway cars. In most other forms of advertising we devote to any particular advertisement only as much time as we think it is worth. In street-railway advertising we

devote longer time than we really think is due to the advertisements, and then we turn around and estimate the value of the goods advertised by the amount of time that we have devoted to advertisement. This is the psychological explanation of the amazing potency of this particular form of advertising.

CHAPTER V

ELECTRIC DISPLAY

OUTLINE

- I. What It Is
- II. Importance
- III. Some Important Centres
- IV. National and International Aspects
- V. Structure
 - A. Supporting Frame
 - B. Face
 - C. Lights
 - D. Electrical Features
 - 1. Mechanism
 - 2. Possibilities
- VI. Kinds
 - A. Commercial
 - B. Semi-Spectacular
 - C. Spectacular
- VII. Advantages in Attention Value
 - A. Brilliance
 - B. Contrast
 - C. Motion
 - D. Flashing
 - E. Change
 - F. Design
 - G. Colors
 - H. Size

What Is Meant By Electric Display.—Electric display is that type of outdoor advertising in which the design is made up of electric bulbs or where the design is on glass that is illuminated from behind by electric lights. This type has stronger attention appeal than any other form. We have considered the illuminated poster and the illuminated painted bulletin in their respective chapters. Electric displays proper, therefore, fall into two general classes: (1) Those which appear on the place of business

of the advertiser to call attention to that particular location, that is, commercial signs; (2) the large spectacular or semi-spectacular displays used for general publicity.

Importance.—The importance of electric advertising is becoming more and more apparent. In its early stages it was used merely to spell out the name of some concern or product in electric bulbs, but the development of intricate and interesting designs, brought about by ingenious inventors and advertising men to meet competition for attention, has raised this type of advertising to a very important position. It now constitutes the most beautiful and striking method of putting a product before the public.

Broadway, New York, from Twenty-third Street to Fifty-ninth Street, presents the greatest showing of electrical advertising in the world, with the most intensive concentration around Times Square. This part of that well-known thoroughfare has been named "The Great White Way," because of this lighting. There are approximately twenty-two electric spectaculars in this section and because the O. J. Gude Co., N. Y., built and operates a large percentage of them, this concern has been called "the maker of 'The Great White Way.'"

White ways have grown up in every city of size in the country, and they are made possible by their electric advertising. It is a fact that The Great White Way and the tall buildings have been two of the factors in giving publicity to the city of New York. Almost anyone in any town or city in this country, if not in the world, has heard of the electric display on Broadway. He knows of the White Way.

Moreover, this fact reacts to the advantage of the users of electric display. Almost every day pictures are taken in Times Square. Many of these are made by tourists from other cities and from foreign countries and are carried home to be shown to friends. Sunday papers print such pictures in their rotogravure and magazine sections, motion-picture scenes are laid there, and so forth. These pictures will necessarily include the advertiser's display, and he obtains extra publicity from such broadcasting.

But, as has been said before, although Times Square is the most famous location for this type of advertising, there are places

in any city of importance where excellent and effective locations exist.

Important Centres.—Some centres of importance, which may be mentioned in this connection are: The Board Walk in Atlantic City, the Campus Martius in Detroit, the Loop District in Chicago, the foot of Market Street in San Francisco; in fact, the White Light district of any large city. The importance of the location to the advertiser depends largely on his particular marketing problem. In that section where his campaign is being concentrated, there he should place his electric display to strengthen and lend prestige to his other advertising.

Because Times Square is so important in this field, any discussion of the subject of electric display inevitably brings us back to that point. Let us give consideration to the possibilities of a display located there. A rough idea of its importance can be gained by a glance at the daylight view, taken from the Times Building, looking uptown, shown in the Frontispiece of this book.

National and International Advertising.—The picture just mentioned shows the junction of Broadway and Seventh Avenue at Forty-seventh Street. Notice the many electric displays on the roofs of the buildings. In this section a large display that attracts attention and actually carries its message has national and even international circulation.

This is true not only because of the photographs and pictures which are run in newspapers and magazines, but because New York is the largest city in the world and is visited by millions of people from all quarters of the globe. Times Square is the centre of the district wherein are located most of the hotels, clubs, and theatres. Practically all of the transient population goes to this point several times during its stay in the city.

To have a product featured here means prestige. It is known that advertising in such centres is expensive, and the natural conclusion is that if manufacturers can afford such displays, their product must be meeting with the approval of the public. Further, the visitor from the small town is fond of remembering what was seen in the city, of telling his or her friends about it, and of insisting upon having the things which are used in the metropolis. Some advertisers find out where buyers of goods in

their line congregate while in the city and so place their displays as to reach this particular class.

In the upper part of Fig. 25 is shown the famous Wrigley spectacular. It is the largest electric sign in the world and costs the chewing gum manufacturer \$100,000 per year. It is one of the most beautiful ever created. The photograph was made with time exposure, so that it is possible to see several changes of the figures. During the war this was donated to the government and the copy was of such nature as to aid in recruiting. Since it has been turned back to the owner, the copy has been changed frequently to feature his various products. The grotesque figures on each side of the copy are the familiar animated spears that have proved so effective as advertisers of these products. When the sign is in operation these figures go through the setting-up exercises which were given to the soldiers in the service at training periods. The movements attract attention and the beauty of the whole holds it. The tails of the peacocks are done in gorgeous colors and are constantly changing. The fountains throw up their streams of vari-colored lights. It is fascinating to watch this display, and anyone who has been on Broadway during the past three or four years cannot fail to remember it. The impression on the mind is indelible.

Structure.—Until a few years ago, the largest advocates of this type of publicity were the companies which furnish electric current. Now, several large outdoor advertising companies have taken it up and are pushing it as a part of their service. These companies lease the locations, build the supporting structures and signs, and maintain them quite as well as they maintain painted or printed bulletins. It is now possible to contract in one city for electric displays in different parts of the country.

Most of the large electric displays are on roofs or attached to the fronts of buildings. They are usually put up on frames made of structural steel, strongly braced to support the great weight and wind pressure. Where they are attached to the fronts of buildings, cantilever construction is sometimes used in the supports, to anchor them firmly to the buildings.

The faces of the signs are made of heavy sheet iron and the letters are usually recessed to allow the electric globes to be set



FIG. 25.—Upper Picture: The Largest Electric Display in the World. Lower Picture: Macy's Display and Times Building, New York.

(Courtesy of O. J. Gude Co., N. Y.)

into the sign. A certain percentage of the face must be open to allow the wind to go through. On account of their enormous size, this is a necessary safety precaution and one usually covered by city ordinance.

Colored light globes make possible many intricate and beautiful effects. The nitrogen lamp is often used to give added brilliance to some part of the message which is to be particularly emphasized.

There is an endless number of possible changes which can be brought about through the genius of the electrician and mechanic. A few years ago there was a famous display, featuring Corticelli silk. This showed the well-known kitten playing with a spool of silk. She pawed and pawed it until it unwound, and then she became entangled in its meshes. The Pennsylvania Rubber Company, the Macy department store, and others have used a type known as a reading sign. In this, the words of the message move across the visible field, one word after another, about four being visible at any one time. It takes about ten minutes to read the entire story, yet the copy is so well written that the reader gets a definite message from that part which moves across his field of vision while he is approaching the sign. These reading signs are usually so placed as to have a long approach.

The lower part of Fig. 25 shows another interesting Macy display. The boy shoots several arrows from his bow and hits the target. In the one at the left, the bowler rolls a ball and hits the pins, knocking them in many directions. The copy changes as the picture changes.

There are several pieces of apparatus which are used to make these changes possible. Most of these are called flashers, but they are of different types. Some of them are automatic, two-way switches. One circuit is in contact and its lights are on, then the switch is automatically thrown out and makes a contact for another set of lights. As the first set goes out the second set is lighted. There is another apparatus which has a revolving cylinder that makes and breaks different circuits controlling different sets of lights. Some are so constructed that the contact is effected through a mercury tube. These are usually connected with clockwork which sets them in motion at the proper time in

the evening and stops them when the illumination period is over, late at night.

Progressive electricians are constantly developing new appliances to make possible new effects. Something new is always looked for in the field of advertising, and as time goes on we shall probably see more and more effects made possible and shown to the public. The possibilities are unlimited.

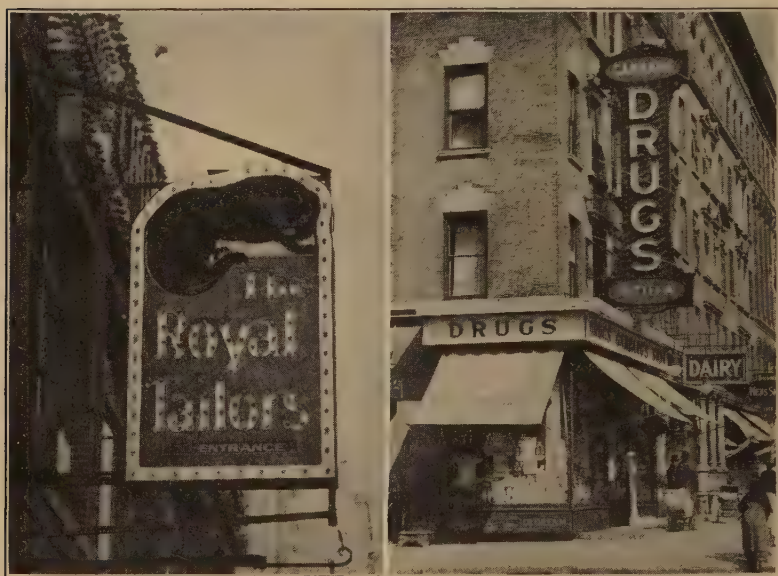


FIG. 26.—Electric Commercial Signs.

(Courtesy of Thos. Cusack Co.)

Kinds of Electric Display.—Theatres have long recognized the importance of electric display and for years have used them, in one form or another. It is said that it is the ambition of all theatrefolk to see their names in electric lights on Broadway, for that is the indication that they have reached stardom.

Many business concerns, even in the small towns, now recognize the importance of the electric light in advertising, and are coming more and more to make use of this form.

The left hand picture in Fig. 26 represents a commercial sign used on the shops of the Royal Tailors. Commercial signs, it

will be remembered, appear on the place of business of the advertiser. The one in Fig. 26 is designed and painted so that it will be effective both day and night. This is an important requisite of the commercial sign.

The right hand picture of Fig. 26 is another example of the sign which is illuminated by bulbs at night. Below it and over the door and display window is a painted sign which is illuminated by means of reflected light.



FIG. 27.—Night and Day Views of Flexlume Commercial Signs.

(Courtesy of Flexlume Sign Co., Buffalo.)

So important has the electric sign become for the designating of a place of business that several new forms have been worked out. In some of these the bare bulbs do not appear, but the design is on a transparent face and the lights are placed behind it. Some of the simplest of these are nothing more than boxes with glass sides. The letters appear on the glass, in white, while the background is of black or some color.

One of the most popular and best-looking signs that has the bulbs concealed is the one which is known by the trade name of Flexlume or Oplex. These signs are constructed of sheet metal,

in which the letters are cut out. The openings are then filled with letters of raised white glass and behind each letter are placed electric lights. The background is painted black, and, in the daytime, the white letters show up as if they were enameled. At night, the black background fades from sight against the darkness, and only the letters stand out clear and solid. These are furnished in stock patterns and are made up to any special design, often producing intricate trade marks.

Figure 27 shows the same sign by night and by day. This type of display cuts down the number of bulbs and saves the operator on expenses of maintenance and power. It is seldom that more than two bulbs are required for one letter.

As we go from the sign used to identify a particular store or building to the displays which are designed for general publicity, we find the semi-spectacular. This might be described as a cross between an illuminated, painted bulletin and a spectacular electric display. It is not always easy to decide to which of these two classes a sign belongs. Some are so designed that they might be classed in either category. In general, however, semi-spectaculars are those which are of the size and shape of the regular painted bulletin, with an added design in electric lights which attracts attention at night. On the other hand, we generally apply the name of spectacular to those signs which depend wholly upon the darkness for effectiveness, and to those which are irregular in shape, but are most effective at night when an added design in electric lights is in evidence.

Plate III in the Color Section illustrates a truly semi-spectacular. This consists of a solid metal surface, on which the bulletin is painted. In addition, there are flashing devices to be used to strengthen the attention value at night. These bulletins are painted two or three times a year as arranged for in the contract, and are illuminated by strongly reflected light at night.

Figure 28 illustrates a display which is more impressive than an ordinary bulletin, by day, and is very spectacular at night. The night view was taken by time exposure and shows several changes in the copy.

In the upper part of Fig. 29 is a section of Broadway, just above Times Square, New York. It is interesting, because it



FIG. 28.—Day and Night Views of Large Bull Durham Electric Spectacular.

(Courtesy of O. J. Gude Co., N. Y.)



FIG. 29.—Upper Picture: Prince Albert Spectacular and Part of Broadway at Night. Lower Picture: Lucky Strike Electric Spectacular.

(Courtesy of O. J. Gude Co., N. Y.)

shows so many different types of outdoor advertising. There are illuminated posters and painted bulletins, electric commercial signs, and the big Prince Albert display. This is another that is more effective than the usual painted bulletin in the day and is



FIG. 30.—Day View of Chalmers' Spectacular.

(Courtesy of Thomas Cusack Co.)

a big spectacular at night. In the daytime this jovial old fellow beams down on the passing crowds, and at night he is illuminated and becomes a part of one of the most effective displays that has ever appeared. The copy is in electric lights, and by means of changing bulbs, his pipe glows and the smoke curls skyward,



FIG. 31.—Upper Picture: Another Bull Durham Spectacular and Monroe Spectacular Commercial Sign. Lower Picture: Piedmont Display on Broadway, New York.
(Courtesy of O. J. Gude Co., N. Y.)



FIG. 32.—Night and Day Views of Cliquot Club Spectacular.

(Courtesy of O. J. Gude Co., N. Y.)

while his contented smile convinces any smoker that this particular brand of tobacco must assuredly be satisfying.

The term spectacular is perhaps more often applied to those displays which are of almost no advertising value during the day, but depend wholly upon night circulation for delivering their messages. In the daytime such signs appear to be little more than masses of steel framework. Figure 30 shows how some of these appear in the daytime, and the lower part of Fig. 29, which was taken at dusk, but after the Lucky Strike display had been illuminated, indicates that it takes darkness to make such displays really effective.

Figure 31 shows several different methods of night advertising. The Monroe display is a spectacular that is attached to the place of business, which, in this case, happens to be the Times Square section.

In the lower picture of Fig. 31 and in Fig. 32 we have two truly electric spectacular displays which depend wholly on night circulation. In considering the lower picture of Fig. 31, we are particularly concerned with the upper part of the picture. The lower display is an excellent example of the illuminated painted bulletin.

The sign in Fig. 32 appeared on the roof of a twelve-story building, and the rays from its lights could be seen for miles. The representation of the Northern Lights was managed by searchlights which threw their beams four hundred feet into the air. In the display as it appeared the dogs went through the motions of running, and the boy would snap his whip over their backs and smile at the people far below him in the street. The letters flashed on and off to carry the message and attract the attention. This display was said to be forty-seven feet high and seventy-two feet long. There were more than four thousand electric globes used in its make-up. The boy was over twenty feet high and his whip over fifty feet in length. The dogs were nine feet high.

Later this display was discontinued and replaced by another across the street, because, it is said, a storm wrecked the original. This was unfortunate, since, considered in connection with the other advertising that the manufacturers of this ginger ale have used in other media, it would seem that it would be very hard

to find a design for an electric display that could be so effective as this little Esquimo boy on the sledge.

Advantages in Attention Value.—Electric advertising possesses certain features in attention value that are present in a greater degree in this form than in any other. These seem to fall into nine classes, namely: brilliance, contrast, motion, flashing, change, design, color, size, and animation.

The brilliance of the electric lights is something impossible to obtain in any other advertising. This makes it possible to give the design or copy *contrast* with its surroundings which all other outdoor advertising lacks.

No other form of outdoor advertising permits of natural *motion* of the figures pictured. The *flashing* and *change* of light also constitute motion. Probably motion attracts attention more quickly than any other kind of eye stimulus.

Designs can be worked out in electric lights which could not possibly be carried out so effectively in paint or by the lithographic process. Although the coloring on painted boards and posters is natural and beautiful, there are certain combinations and changing *color effects* obtainable through the use of lights to a degree beyond the scope of the other media.

Electric spectacles are the largest displays used. They permit of *greater size* because open space is allowable in them which would not be practical in other kinds of outdoor advertising.

Electric display is the only form of outdoor advertising commonly used, which permits the pictures to be realistically *animated*.

No form of advertising carries more prestige or makes a quicker and more lasting impression than electric display. It might not be an effective means of putting a new product on a wide market if used alone, but, as supplemental to advertising in other media, in a general campaign for a nationally-used product it exerts an influence which is extremely powerful and well worth the careful consideration of any large user of advertising space.

CHAPTER VI

PAINTED DISPLAY

OUTLINE

- A. Erected Bulletins
 - 1. High-Spot City Bulletins
 - 2. City De Luxe Bulletins
 - 3. Regular City Bulletins
 - 4. Store Bulletins
 - 5. De Luxe Boulevard or Highway Bulletins
 - 6. Special Cut-Out Bulletins (Highway)
 - 7. Regular Boulevard or Highway Bulletins
 - 8. Railroad De Luxe Bulletins
 - 9. Regular Railroad Bulletins
- B. Wall Bulletins
 - 1. Special or De Luxe Wall Bulletins
 - 2. Regular Wall Bulletins
 - 3. Sidewalk Wall Bulletins
 - 4. A and B Walls
- C. Old-Time Painted Signs
- D. Commercial Signs
- II. How Sold
 - A. Singly and in Showings
 - B. Contract Period
- III. Making of Painted Display
 - A. Sales Department
 - 1. Idea and Rough Layout
 - B. Creative
 - 1. Copy
 - 2. Art Work
 - C. Studio
 - 1. Art Work
 - 2. Sketches
 - D. Making the Finished Bulletin
 - 1. On the Scaffold
 - 2. In the Plant
 - a. Advantages

- (1) Of Labor
- (2) Of Work
- (3) Of Economy
- b. Process
 - (1) Photographic
 - (2) Enlargement—Pounce Pattern
 - (3) Transfer
 - (4) Painting

IV. Advantages of Painted Display

- A. Size
- B. Color and Pictures
- C. Repetition
- D. Permanence
- E. Elasticity and Flexibility
- F. Individuality
- G. Circulation
- H. Economy
- I. Exclusiveness
- J. Trade Influence

As poster advertising may be termed national in scope, so may we say that painted display is more often used for local advertising. This should not be construed as indicating that paint is not used for national advertising, for it often is, particularly in large cities. It is also popular for national advertisers who co-operate with the local dealers by using bulletins featuring the advertiser's name and products, and giving the dealer's name and address on the board.

Kinds and Use.—It is a long step from the painted fence rail, announcing some local clothing store, so prevalent along country roads fifteen or twenty years ago, to the present-day bulletins, with their surroundings of lawns and flower beds. It is largely to the outdoor advertising companies that credit should be given for the development from the eye-sores of a quarter century ago to the present beautiful structures seen in and near some of our large cities.

Outdoor painted display, as sanctioned and used today, falls into three main classes: erected bulletins, wall bulletins, and commercial signs. The first two are used mostly for general publicity, while the latter is, like the electric commercial sign, used to designate a particular location. All three classes are subject to almost endless variation.

Erected Bulletins.—Erected bulletins fall into nine general classes:

1. The high-spot city bulletin is usually located on the roof or on the front of some building. We also find large painted bulletins at baseball parks and other places where crowds collect to watch outdoor sports. They are all placed where great numbers of people will see them, and each location is chosen so as to dominate its surroundings in one way or another. Most of those that are placed on buildings are illuminated at night as long as traffic is heavy. This is accomplished, as in the case of the illuminated poster, by means of electric bulbs and strong reflectors. The lights are controlled by automatic switches, which turn on the power at dusk and turn it off at midnight, or after, as the location demands.

These bulletins are from ten to twenty feet high and from thirty to fifty feet long, or larger. They have solid metal faces, which are repainted twice or three times a year, according to the custom of the plant owner. A change of copy may be had if desired at the time of repainting, on some plants. They have artistic mats of standard moulding and usually carry a painted mat of neutral gray inside the frame. Figure 33 shows a number of such high-spot boards. The illumination of the Boston Garter board is noteworthy. The bulbs and reflectors are behind the letters, which are set out about one foot from the background. This throws the letters out boldly on a backing of glistening white. Plate IV in the Color Section is a further example.

2. De Luxe city bulletins represent one of the most artistic forms of outdoor advertising. The locations are selected with great care and are the best that can be found. Frequently the structures are designed by experienced men so that they are architecturally correct in every particular, and the grounds around them are laid out by landscape gardeners. Often, miniature parks are laid out in front of De Luxe bulletins. These boards have metal painting surfaces and are framed at top and bottom with artistic moulding. At the ends are artistic pilasters, often ornamented with carved figures and topped with electric globes. The frames and pilasters are finished in white enamel. Lattice work is sometimes used at the bottom and run out at

the sides to fit in with the surroundings. These structures give an air of solidity and permanence. Some outdoor advertising companies have adopted a newer and simpler construction, as shown in Plate II of the Color Section. It is said that The O. J. Gude Co., N. Y., was the first big outdoor advertising company to see the advantages of simplicity of pilasters and to adopt the simpler forms.



FIG. 33.—Group of High Spot City Bulletins.

(Courtesy of O. J. Gude Co., N. Y.)

The painted faces carry a mat of a neutral tint, such as gray, twenty-one inches wide at the ends and eleven inches wide at the top and bottom. This is inside the frame, separating it from the design. Separating the mat from the actual colored design is a strip of gold leaf one and one-half inches wide. The whole surface is varnished after painting. These bulletins are set at street level and are illuminated at night, during the period of

heavy traffic—that is, until midnight or shortly after. They are repainted twice or three times a year, in accordance with the custom of the plant owner, and as may be arranged for in the contract. They are from ten to fourteen feet high and from twenty-five to fifty feet long. Plate II (see the Color Section) represents a De Luxe bulletin. Such advertising is actually an asset to the city or community in which it is located.



FIG. 34.—A Regular City Bulletin.

(Courtesy of E. L. Ruddy Co., Toronto.)

3. Regular city bulletins are located along street car lines and arteries of heavy travel. The structures are built with metal surfaces, and have standard moulding, top and bottom, with artistic pilasters at the ends. The frames are enameled white. The faces carry the standard neutral mat and are varnished after each painting. They may be either illuminated or without illumination, according to the location. They are painted two or three times a year, according to the custom of the plant owner and arrangement in the contract. They range in size from ten to fourteen feet high by twenty-five to fifty feet long. The grounds

about them are well kept, but not laid out as in the case of De Luxe bulletins. Figure 34 shows a regular bulletin.

4. Store bulletins are placed on walls of buildings at street level and are located on streets where traffic is heavy. In so far as possible, they are placed on walls of stores where the advertised product is on sale. They are attached to walls, but are similar to regular bulletins in construction, with white enameled moulding and pilasters. They have steel painting surfaces for the designs and carry a neutral mat. The surfaces are varnished after painting. These may be either illuminated or not, after dark, according to location. They are painted two or three times a year, with or without change of copy, as arranged for in the contract. Their size depends upon available space, in some cities, but usually they are about seven feet high by thirteen feet long. See Plate VI in the Color Section.

5. De Luxe or special highway or boulevard bulletins are of modern development and design and are said to have been originated by O. J. Gude Co., N. Y. They are placed along highways or boulevards, near large cities, so as to be seen by the greatest number of people. They are generally illuminated at night; are of De Luxe construction with metal surfaces; heavy, white enameled moulding top and bottom, and with pilasters of the same finish at the ends. They are raised to give unobstructed view, and the space between the ground and the bulletin is filled in with lattice work. Sometimes this lattice is carried around and up the ends, with artistic effect. These bulletins are constructed in two sizes, ten feet high by fifty feet long and fifteen feet high by sixty feet long. Plate VII in the Color Section gives a good idea of the appearance.

6. Special cut-out highway bulletins are of special design, with some part of the picture or copy protruding outside the regular rectangular bulletin, or they may be entirely special in shape. Figure 35 is an example of the former and the insert of that figure of the latter type. These bulletins are not in high favor with the outdoor advertising companies, because they are useless after the expiration of the contract. They can be obtained only on long-term agreements, on this account. In spite of their disadvantages, some of the most striking effects have been

obtained by their use. The examples cited not only advertised the product featured, but rendered a distinct service to motorists. The Hood Signal Man was generally placed near dangerous crossings or curves. The United States Rubber Company's book signs give bits of the history of the locality where each appears.

7. Regular highway bulletins are placed along highways and boulevards connecting suburban centres with large cities and along main country highways. Thus they reach the rural and



FIG. 35.—Cut Outs. Hood Signal Man. Insert: U. S. Rubber Company's Historical Bulletin.

(Courtesy of O. J. Gude Co., N. Y.)

commuting populations, as well as the people from cities, riding for pleasure. These bulletins run in three standard sizes: "X," fifteen feet high by sixty feet long, placed at the junction of two highways or where the approach is long; "XX," ten feet high by fifty feet long, which is the average standard size for highway bulletins; and "XXX," ten feet high by twenty-five feet long, placed where this size can take full advantage of passing traffic. They all carry moulding, top and bottom and pilas-

ters at the ends. A gray mat sets off the design. Plate VIII in the Color Section is an example of "XX" construction.

Boulevard or highway bulletins are painted from one to three times a year, according to the location, class, and arrangement in the contract. Usually the De Luxe type takes two or three paintings a year.

8. Some outdoor advertising companies maintain what they call De Luxe railroad bulletins. They are of two sizes, ten feet high by fifty feet long, and twenty feet high by one hundred and fifty feet long. These are of De Luxe construction. Some have mouldings at top and bottom and pilasters at the ends and lattice work between the ground and the base. Notice Fig. 36, upper picture. They are usually painted twice a year. Plate IX in the Color Section gives a clear idea of the modern Railroad Bulletin.

9. Those companies which maintain De Luxe service in railroad bulletins also have regular bulletins, but many outdoor advertising companies call all railroad bulletins regular, regardless of size or construction. Many of the latter also have heavy moulding frames at top and bottom and pilasters at the ends. Some of them are so large that frames would be impractical, but in such cases they have neat painted borders. There is no fixed rule, but the better bulletins carry a neutral-tinted mat around the design. These bulletins must be set back far enough from the track to be seen and read from the windows of a swiftly moving train. As in the case of highway bulletins, the advertising companies are getting away from cut-outs and special shapes wherever possible. Notice Plate X in the Color Section.

The outdoor advertising companies are fast taking over locations formerly occupied by bulletins erected by manufacturers and others with goods to sell. The advertising concerns maintain their bulletins in good condition, keeping them in repair and repainting them every six months or every year, whereas the seller is not always in a position to do this. Whenever a railroad bulletin is in disrepair, it is almost certain that it was not erected by one of the companies which makes outdoor advertising its business.

An interesting development of the railroad bulletin is that type

which is set up opposite the station or near the city where the advertiser's plant is located. For instance, in Fig. 36, lower



FIG. 36.—Upper Picture: DeLuxe Railroad Bulletin. Lower Picture: Goodrich Welcome Sign.

(Courtesy of O. J. Gude Co., N. Y.)
(Courtesy of Thomas Cusack Co.)

picture, is shown what is known as a “welcome” sign, located opposite the station in Akron, Ohio.

One of the largest displays of advertising to railway passengers is that of the Wrigley Company on the Atlantic City Meadows. It is called a chain display and is made up of many boards linked together. According to *Signs of the Times*, three of these chains are one thousand two hundred feet long and "show" to two steam railroads and an electric line. Two are two hundred feet long and "show" head on to the automobilists on the boulevard. It is estimated that the display has a circulation of twenty million a year and reaches everyone going to or from Atlantic City.

Painted Wall Bulletins.—Painted wall bulletins are those bulletins the designs of which are painted on the surfaces of walls of buildings. They frequently represent the only available medium in certain neighborhoods. The size varies according to the available space and the distance from which they can be effectively read. They average from four hundred to fifteen hundred square feet. They fall into four classes:

1. Special and De Luxe walls are those walls which have the highest class and largest circulation, often being in the heart of the business section of some large city or where they will reach theatre crowds. They are generally illuminated where the night traffic is heavy, and most of them have painted borders giving the effect of pilasters and moulding. Plate XI in the Color Section is an example of the illuminated De Luxe wall. That part of the wall not included in the design is painted a neutral color to focus all the attention upon the advertisement.

Figure 37 is a De Luxe bordered wall without illumination. Such walls are painted twice a year or oftener, as arranged for. One of the most valuable and important painted walls in the world is the one at Forty-second Street and Fifth Avenue, New York, upon which Fatima cigarettes, and other merchandise, have been featured. This is strictly a special wall in every respect. Here the frame was constructed, not painted on the wall. The pictures have been done by such a famous artist as J. C. Leyendecker, and are in good taste and in harmony with the surroundings. The bulletin faces down Fifth Avenue, and is seen by the throngs that pass this "busiest corner in the world." It is diagonally across Fifth Avenue from the New York Public Library. Plate XII, in the Color Section, is another special wall.

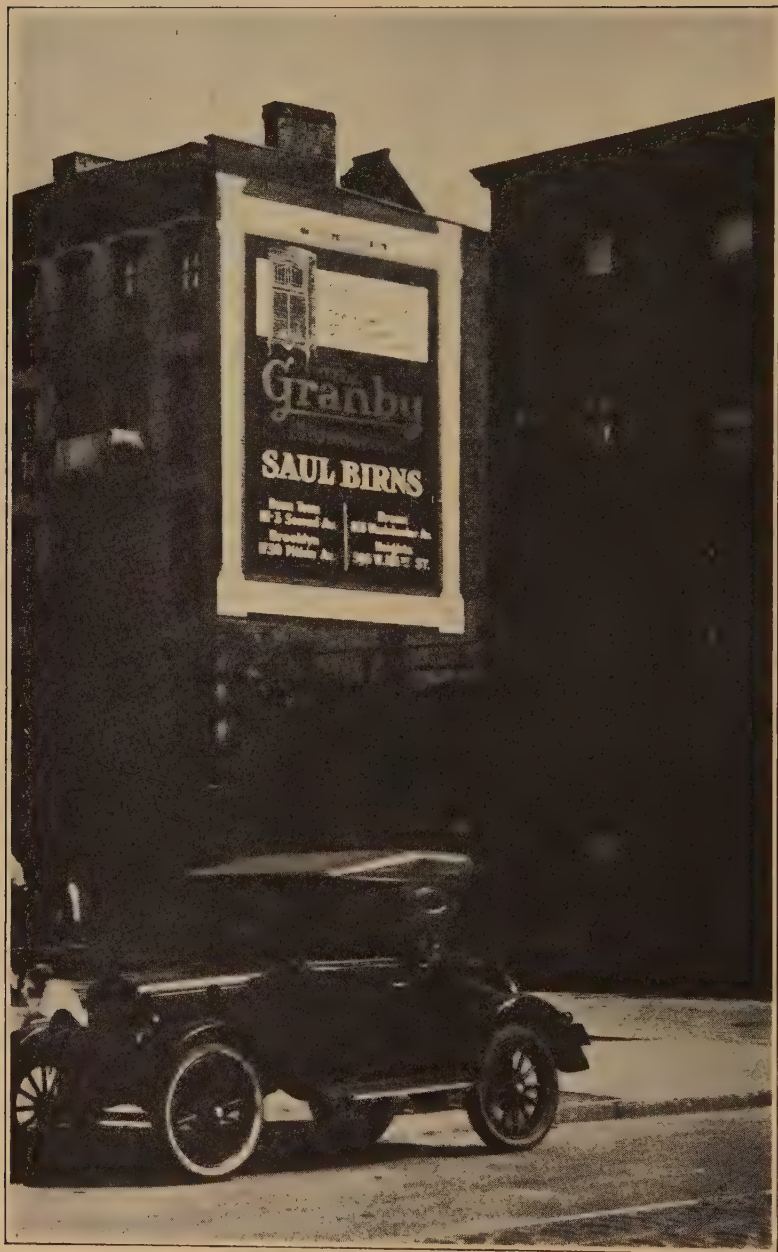


FIG. 37.—De Luxe Painted Wall, without Illumination.

(Courtesy of Thos. Cusack Co.)

2. Regular wall bulletins do not occupy quite such preferred locations as the De Luxe or special walls, but are located in districts where they appeal to the people who pass them. Many regular wall bulletins are located in neighborhood buying centres in large cities, and often appear on the walls of buildings where the featured product is sold or where the prospective customer must pass them on the way to or from the neighborhood stores. They do not usually have the pilaster effect, but have attractive painted borders in colors to set off the designs. They are painted twice a year, with or without change of copy. Plates XIII and XIV, in the Color Section, are excellent examples. The makers of Gold Medal Flour are large users of wall bulletins in neighborhood centers. The design in Plate XV, in the Color Section, is familiar.

3. Sidewalk bulletins are much like regular wall bulletins, at sidewalk level. They are generally smaller, so that they may be read from the sidewalk. They usually appear on the walls of grocery stores, drug stores, etc., where the advertised product is on sale, in residential parts of cities. They carry a painted border and are painted twice a year, with or without change of copy. Plate XVI, in the Color Section, is typical.

4. Some advertising companies have what they call "A" and "B" walls. They sometimes reach a circulation not reached by other wall bulletins and serve to fill in and round out the campaign. "A" walls are not guaranteed for any length of time. They are painted on barns and small stores in the suburbs and are painted but once a year, without pictures or borders. These walls are not very popular and are gradually being discontinued in many sections of the country. "B" walls are a little higher in type than "A" walls. They are done in plain copy, without pictures, but are guaranteed as to time. Some are painted twice a year and carry a border. Others are painted but once a year and carry no borders. Plate XVII, in the Color Section, represents such a wall.

Old-Time Painted Signs.—There is a type of painted advertising that will be mentioned here only for the purpose of condemnation. This is the sort of painted sign that was common on country roads, everywhere, a few years ago. These signs

consisted of advertisements, often poorly done, painted on fences, rails, and rocks, and nailed to trees and barns; in fact, they were placed wherever there was space enough. They often appeared on public property, or were painted on private property without the consent of the owners. They were eye-sores and did their part along with the equally ugly tacked signs to put outdoor advertising temporarily in disrepute with a large portion of the population. These signs have been so generally condemned by public opinion that in most places they are a thing of the past.



FIG. 38.—Commercial Sign.

(Courtesy of Thos. Cusack Co.)

They were not and are not the work of legitimate owners of advertising plants. These owners are even more vigorous in their condemnation of such practices than is the public generally.

Painted Commercial Signs.—There is one more type of painted advertising which we may consider, and that is the commercial sign, used to designate a particular place of business. Like the painted bulletin, the commercial sign has been improved until it is often artistic as well as effective. These signs are as necessary to the merchant as are the street number and door plate

to the dwelling house. Some reach out and catch the attention of all who pass, and are turned to real advertising value. They may or may not be illuminated at night. The better signs in the big cities are illuminated on account of the heavy night traffic. Figure 38 is a commercial sign made on a plain white background with what appears to be raised bronze letters. It is illuminated at night by indirect lighting, from globes concealed under the moulding at the top.

How Painted Bulletins Are Sold.—In general, painted bulletins are sold separately. When the advertiser is ready to place his contract, he takes the matter up with the outdoor advertising company and is given a list of available locations and may be taken to see them. If he has in mind a particular location which is not being used for advertising, it can sometimes be obtained for him, although the outdoor advertising companies usually hold leases on all space available for this purpose. When the tearing down of a building opens up new space in a desirable location, they hasten to secure its use, even if only for a short time.

Every individual location is selected and priced in accordance with its advertising value, as will be more fully explained in the chapter in which the cost of outdoor advertising is discussed. Some attempt has been made to sell showings of painted bulletins, in large cities, to national advertisers. The advantages of this medium, however, are such as to make it particularly suitable for local purposes. The fact that it can be purchased location by location, and the bulletins so placed as to reach the particular readers who would be most likely to be interested in the product, just at a time when they are interested, as when they are on the way to the store to make a purchase, make it valuable to the merchant. This is why so many highway bulletins feature motorists' supplies. The motorist, on the highway, is always interested in something to make his ride a more enjoyable one.

With the exception of some few of the inferior type of painted walls, painted display is sold on contracts covering a minimum period of one year. The contract often covers even a longer period and on special shapes must be for a long term.

Producing Painted Display.—As in all advertising, the idea is the first thing, after the prospect is interested—and sometimes the idea comes before the prospect is approached. As the advertising salesman sees the future advertiser become interested in his service, a rough layout is brought out by himself and by the advertiser.

This is taken to the creative or planning department and developed. The design and copy are decided upon. Generally the copy must be brief, but it must carry a definite and complete message. So effective is brevity of copy in carrying the message that the modern outdoor advertising company will not accept the business of a client who insists on lengthy messages. The policy of succinctness is to the advertiser's advantage, and only in rare instances, as in the case of the United States Rubber Company's historical bulletins, are long messages accepted. The briefer the copy, the more power to the advertising, so long as the message is there. See Plate VIII of the Color Section for example of brief copy.

The art work next comes in for consideration. Color combinations in accordance with good taste and psychological effect are planned. Large masses of flat colors are so effective that they are almost always used.

When the design and details have been definitely worked out, the layout is taken to the studio, where artists paint the design in the colors which are to appear. These sketches are often made to scale on cardboard, and of the proportions and shape which the finished bulletin will carry. Special board pieces for these sketches are prepared with the moulding and pilasters printed on them, and the whole cut out to shape to give a more finished effect. See Fig. 39. This sketch is submitted to the advertiser for approval.

It is here that difficulties in the artistic appearance of the finished result are often encountered. The artist knows the qualities which his work must possess in order to produce an attractive effect, but in getting approval the sketch is often passed upon by business men with very little idea of what constitutes good taste in matters of art. It frequently happens that not only the advertiser's advertising manager, but also the presi-

dent of the company, the sales manager, and perhaps others must approve the design before it can be carried into effect. This often results in suggestions detrimental to the original. Advertisers would often secure much advertising value if they would leave the matter of art and design as well as copy to the outdoor advertising company, whose men have had more experience in such work.

After the design is approved, it is taken back to the studio, where an artist makes a sketch for the use of those who are to put it upon the bulletin. This may be a complete color painting or it may be a line drawing with the colors put in only in a section large enough to indicate the complete color scheme.

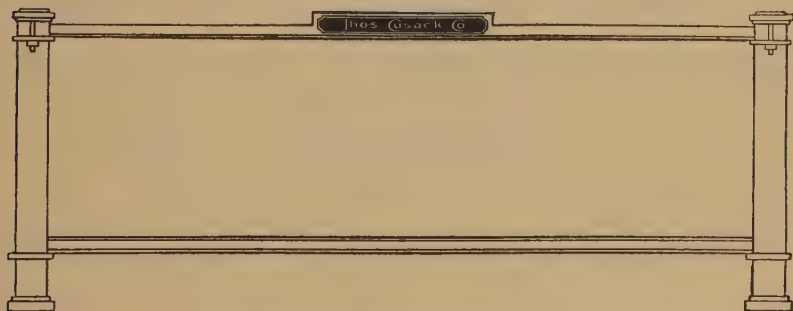


FIG. 39.—Sketch Card.

(Courtesy of Thos. Cusack Co.)

This is then handed to the sign painter, and from it he paints the actual bulletins. If the advertising company is equipped in a modern way with plant facilities for the manufacture of these bulletins, they are often painted indoors, in the workshop. On the other hand, a large amount of the work is still done by painters hanging on a scaffold and working in the open, as a house painter does. This is, of course, often unavoidable, as in the case of painted walls.

In the case of a wall, the painter, who is an artist when it comes to reproduction, takes the sketch and draws the enlargement in outline with crayon. It is then colored in accordance with the original.

The modern outdoor advertising company, however, has its

erected bulletins built in such a way and of such standard sizes that the metal faces can be removed in sections, the parts being interchangeable.

The advantages of having the removable faces on the bulletins and doing the painting indoors are readily apparent. In the winter or in stormy weather, it is very uncomfortable for the painters to swing out on a scaffold, exposed to the weather. It is hard to keep men under such conditions, and even though they may be on the job, the discomfort they suffer materially slows down the work. This results in an important economic consideration, particularly as these men are paid a minimum wage of around \$12 a day, and some receive much more. Naturally, the best men gravitate to those plants where the work is done under the most comfortable conditions.

In cold weather, the paint freezes out of doors, and, if it is really storming, will not stick. This makes the discontinuance of work necessary, much to the dissatisfaction of the advertiser and of the painter, who cannot work full time and take advantage of his earning capacity.

Furthermore, it is doubtful whether such good work can be turned out when the men are standing on swinging scaffolds working on the entire bulletin as when standing on a solid floor, working on one small section at a time. On outdoor work, there are delays while the men wait for the paint to dry. Indoors, the painters can be working on other sections of other bulletins while the first is drying. This is another economic factor, since the indoor method enables the employer to have the benefit of the painter's full time. Furthermore, the employer can control his men better when they work in his shop.

The process of making the bulletin inside is somewhat more detailed than when done outside, and perhaps lends itself to more accurate work. It is about as follows:

First, the artist's sketch, which has been lined distinctly, is photographed, and a negative made. This negative is placed in an enlarging camera, and the image thrown on to a piece of brown or manila paper, of the exact size of the finished bulletin. An artist takes a crayon and outlines on this paper the essential lines of the design.

This outline drawing is then placed on a flat surface, and the lines are gone over with a tracing wheel. It is then turned over and the burr, made by this perforating process, sandpapered off. This gives a perforated paper pattern of the exact outline which is to appear on the finished bulletin. This is called a Pounce Pattern.

This is now laid on the metal painting surface of the sign, which has previously been painted white. A muslin bag filled with black powder, such as lamp black, is tapped over the lines making the outline on the metal face. The pattern is removed and the sign painters take the colored sketch and fill in the colors on the bulletin in accordance with it.

Advantages of Painted Bulletins.—As both the poster and the electric spectacular have their advantages, so is it also with the painted display. Some of these advantages are common to all outdoor advertising, as compared with advertising in other media, some of them are obtained in greater degree by painted bulletins than by any other form of outdoor advertising.

Size.—With the possible exception of a few electric spectacular displays located in a few large cities, painted display involves the largest units of any of the popularly used forms of advertising.

Color and Picture.—Since each bulletin is hand-painted, it is probably possible to get a greater variety of colors and shades on such boards than are obtainable in any other medium. The large areas of flat colors are far more pleasing than black and white. A picture is more easily taken in if it is natural in coloring. See Plate XVIII in the Color Section.

Repetition.—The painted board dominates its surroundings and, as it is contracted for by the year, the message is repeated from the same location, day after day, for the full three hundred and sixty-five.

Permanence.—The year's contract, placing the advertising in one location for three hundred and sixty-five consecutive days, lends permanence to it. The structures are solidly built, and look as though they were put up to stay. This permanence is carried in the readers' minds, and makes them feel that the advertiser is established.

Flexibility.—Since painted space is sold by the individual location, and is cheaper than electric display, it is the most flexible of media. The advertising can be placed where it reaches the prospect just when he needs to be reminded.

Individuality.—The painted bulletin is a hand painting, created by an artist. Walls and erected bulletins almost always stand alone, and are never placed in units of more than four. Often an advertiser's bulletin is the only advertising in the section.

Circulation.—The bulletins are so placed as to command the largest circulation in their vicinity. This can be checked by watching the traffic. Often, police statistics will show the circulation.

Economy.—When considered in connection with attention value, it is claimed that painted display is cheaper per thousand of circulation than any other advertising medium, not even excepting car cards.

Exclusiveness.—Each location is a preferred one, carefully selected. The design is got up for the advertiser, and for him only. His are the only bulletins which carry this particular design.

Trade Influence.—This form of outdoor advertising has profound influence on the dealer. He may even have a painted display on his wall, featuring a product which he sells. The permanence of the bulletin appeals to him as aiding in creating confidence in the goods he handles.

Because the painted bulletin combines all of these advantages to such a marked degree, it enjoys a dignity which makes it popular with banks, churches, and the like. It is worthy of the favorable consideration of the most conservative business houses. Its great popularity is indicated by the fact that about two-thirds of the money spent for posters and for electric and painted display in the country goes for painted bulletins.

CHAPTER VII

WINDOW DISPLAY

OUTLINE

- I. Function
 - A. Attracts Attention to Store
 - B. Makes Quick Sales
- II. Effectiveness—What Stops the Passer-By
 - A. Originality—Windows That Are Different
 - 1. Add Something to the Mere Goods and Dealer Aids
 - B. Artistic Qualities and Good Taste
 - C. Simplicity—Avoid Crowding
 - D. Honesty of Portrayal
 - E. Timeliness of Display
- III. How Accomplished?
 - A. Background Trimmings
 - 1. Panels
 - 2. Screens
 - 3. Pictures
 - 4. Decorations
 - 5. Lights
 - 6. Flashers
 - 7. Buzzers
 - 8. Motion
- IV. Feature Windows
 - A. Use of Wax Figures
 - B. Natural Settings
 - C. Descriptions of Examples
 - D. Suggestions
- V. Cost
 - A. Negligible If It Shows a Profit by Increased Sales
 - B. Part of Premises on Which Rent Is Paid
 - 1. Should Show a Dividend Like Other Investment
 - 2. Should Not Be Sold, but Used to Build Business

Functions of Window Display.—Window display, if effectively handled, not only attracts the attention of the passer-by to the merchant's store and his goods, but it also adds to the

general attractiveness and air of prosperity of the whole business section of the town or city. Probably, more than any other form of outdoor advertising, it makes immediate sales.

What Constitutes Effectiveness.—In order to accomplish this, however, the display must have effectiveness—it must have the power to stop the passer-by. After he has stopped, the message must be so delivered that he enters the store and buys. It is manifestly impossible to have any advertising medium make sales to all who observe it, but the average merchant could increase the effectiveness of his window displays by devoting a little more thought, and perhaps a few more dollars, to his windows.

What is it that stops the people on the sidewalk? Many windows seem to be well arranged and yet they do not “pull.” It is the original display which gets the attention. In these days, when so many shops are competing for their individual share of the available business, it is the unusual—the “something different”—that makes people stop and look.

By this we do not mean that other windows do not pull, at all, but the unusual one has the advantage in attracting the eye. Two windows, side by side, may feature exactly the same things, yet one has a crowd before it from morning till night while the other does not get a second glance.

The one was arranged by a man with good taste, an artistic sense, and a realization of color harmony and values. The other was dressed by one whose idea was to get the product into the window, without thought as to the details of attractive presentation. Thought and time devoted to arranging a window display artistically is time well invested, for if the display is in good taste the natural inference of the observer is that the use of the products featured betokens good taste. This is a bit of the psychology of suggestion which is universally true.

Manufacturers of most nationally advertised products supply their dealers with elaborate cut-outs, window cards, and other helps to be used for window dressing. Full instructions for using these and setting them up accompany them. The progressive dealer today, however, will do more than merely use those ideas which have been worked out by some one else. By combining



FIG. 40.—Two Feature Windows That Have a Seasonal Appeal.

(Courtesy of Victor Talking Machine Co.)

original ideas with those of the national advertiser, he can easily secure window effects which will be different, even though there may be a dozen other dealers in the same town using the advertising material of the same manufacturer.

W. L. Marshall, of the Advertising Department of the Victor Talking Machine Company, states that this concern maintains no window display service, although at one time it had a department devoted to the production of all kinds of window display devices. The company has found that the dealers prefer to develop their own. It does, however, publish a periodical, *The Voice of the Victor*, containing hints for window dressing, and even reproducing cuts of successful displays worked out by their dealers. The upper picture in Fig. 40 represents a suggestion of the Victor Company, while the lower picture is of a window used by J. R. Wilson, 929 Broad Street, Philadelphia.

Some concerns, like the Eastman Kodak Company, not only work out the display, but actually send experts to place the material in the dealer's window. The very nature of this company's product demands artistic treatment.

The day has passed when a shopkeeper can fill his window with a jumbled array of many things and hope to produce favorable results. Such displays carry no force. There is too much for the average person to try to comprehend in passing. There is nothing for the eye to rest on long enough for the message to take effect. Before such a window so many objects are competing for attention that the eye tends to travel from one to another without pausing at any one.

In order to get results, unity, simplicity, and relevancy are imperative. Better to feature one line or only one particular article than to crowd the window with many unrelated products. There is always more danger of having too much in a window than of having too little.

Of course, one sees people stop and linger before a five-and-ten-cent store window, where there is a great variety of objects. The men who dress these windows are artists in their own particular line. They know the necessity of avoiding "holes" or bare spaces in such displays, and they do put a large variety of goods into the space. However, such windows have another

value, in that people have come to link up in their minds such displays with that specialized type of store. In fact, a window of this sort is one of the earmarks of the five-and-ten-cent store. But it would seem that these windows are more for "listing" the material carried within than for attracting attention. People buying at a five-and-ten-cent store do not usually need to have their attention attracted. They are more generally searching to see whether the desired article is sold there. But, in spite of all the arguments in favor of such displays, for this particular class of store, their windows might be better advertisements if they were arranged so as to feature fewer things and to do so in a more thorough manner.

The simplicity and symmetry of the two Kodak displays in Fig. 41 are noteworthy, and may well be contrasted with the average drug-store window. Usually a window in a drug store is filled with everything from face powder to mange cure. In both of the Kodak windows there is a simple background. Pictures attract the attention, and the message is completed by the tastefully arranged showing of cameras and supplies, together with the simple window cards. Everything in each window bears a definite relation to everything else there. Even in these cases, it is possible that the displays might be improved if fewer forms of camera were shown.

Another striking example is the top picture in Fig. 42—a window featuring Keds, the rubber-soled canvas shoes made by the United States Rubber Company. How much more effective than if the window was crowded with all kinds of boots and shoes! Here the whole message is for Keds, not leather shoes with rubber soles, not rubber boots, but Keds for boys to wear at play.

There are two other essentials necessary in obtaining effectiveness. Honesty of portrayal—that is, attention to details—is absolutely necessary in pictures or arrangements that are supposed to illustrate natural scenes. Timeliness must be given a thought, too. We have our holidays at all seasons of the year, and often these and their symbols can be used to advantage. Such events as New Year's, Lincoln's and Washington's Birthdays, Patriots' Day, Memorial Day, Fourth of July, Hallowe'en,

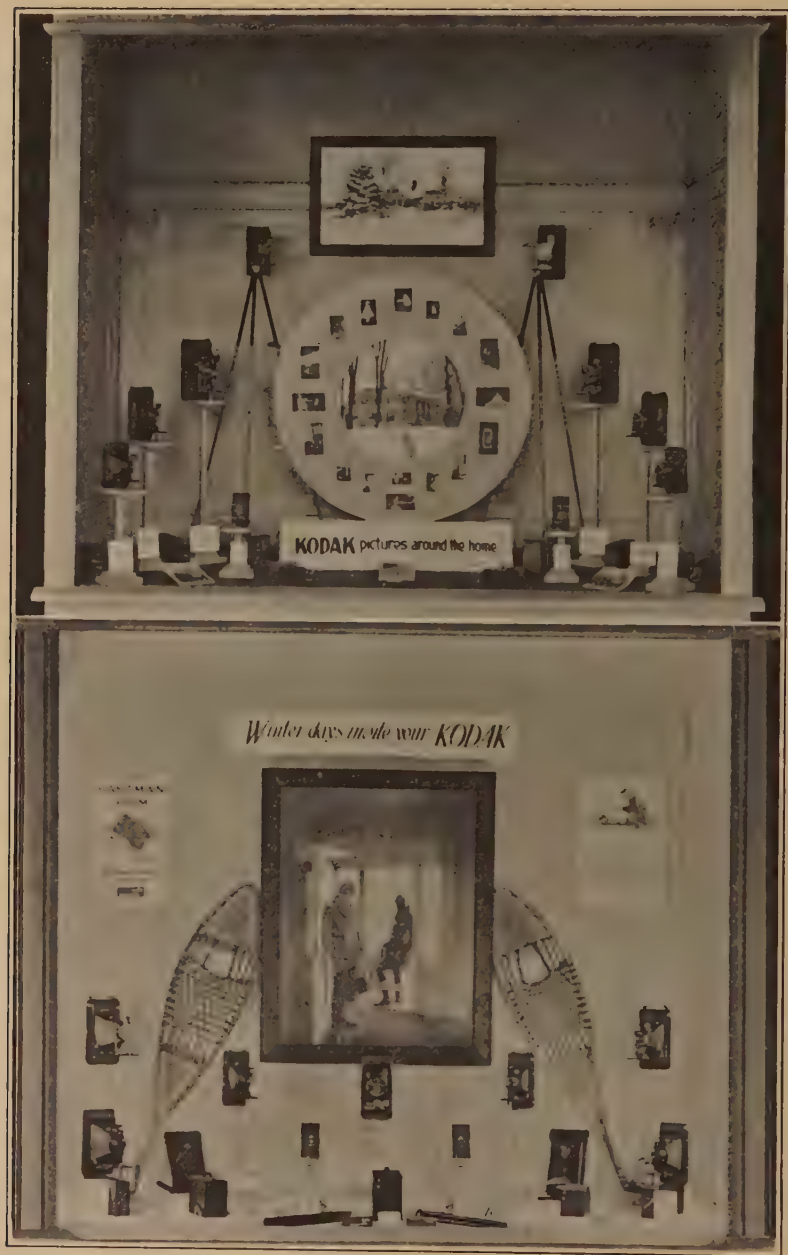


FIG. 41.—Two Kodak Windows, Showing Simplicity of Arrangement.
(Courtesy of Eastman Kodak Co.)

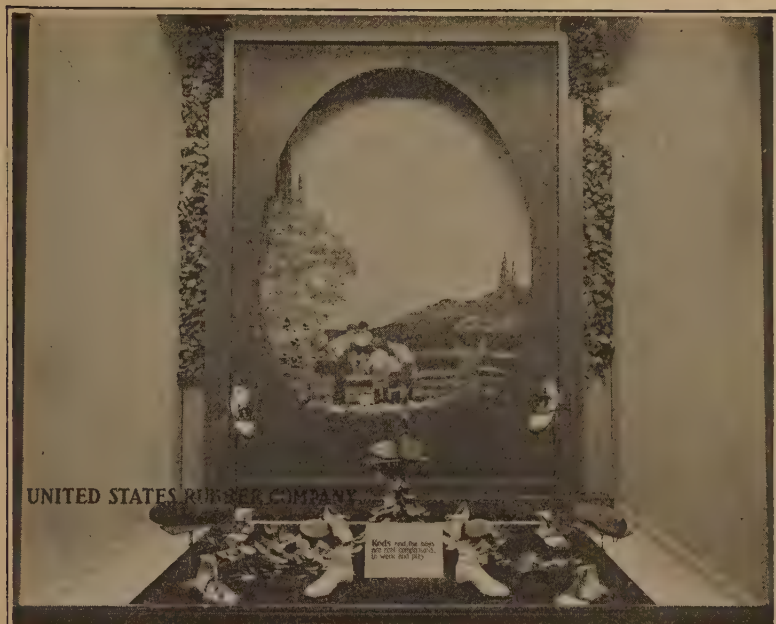


FIG. 42.—Top Picture: A Simple Window Display, with Unity. Lower Picture: A Feature Window.

(Courtesy of George A. Smith, New York.)

Armistice Day, Thanksgiving Day, and Christmas can all be carried out in the spirit of decoration. But more than that, timeliness must be considered in *all* window display. Autumn leaves must not be used for decorations in the spring, nor ice skates in July—unless the city has an artificial ice rink. The objective should be to feature the thing people want *at the moment*, in such a way as to make it harmonize with the general “mental set” of those who are expected to be interested in the window. In other words, the window or something in it must link the article to be sold with the daily experience of the majority of the prospective customers, at the time when the display is before the public.

How Effectiveness Is Attained.—Often the simplest window display—one which is the easiest and cheapest to arrange—is the most effective. There are reasons for this. The average window display is not simple. It is easier to show good taste in simple things than in complicated ones. Anything which appeals to good taste will appeal to most people, and most people recognize a display of good taste even though many of them may not know how to express it themselves. This is true in spite of the contention of some window dressers that a crowded window has greater appeal to people of lower classes, where price is paramount.

In the average shop window, no attempt is made to attain the artistic, the symmetrical, or the beautiful. Many times there is no backing. The window opens directly into the store. If there is a backing it consists of a window opening into the store, or it is of plain wood, painted or varnished, and always the same, no matter what product is being featured.

A good display should have a good background. Ordinarily, this should be changed when the display is changed. Simple and attractive panels and screens can be constructed of wall-board, which can be obtained cheaply from any lumber dealer, and can be supported by wooden frames and braces nailed together readily. The wall-board is easily cut to any desired shape with a knife or saw. It is smooth on one side and pebbled on the other, and can be painted or covered with some other material.

As coverings, depending upon the effect desired, felt, plush, muslin, wall paper, and fancy papers of almost any design can be purchased from local dealers at low cost.

Pictures may be painted on wall-board panels, and in almost every locality amateur or student artists may be found to do the work. Pictures supplied by manufacturers are often pasted on these panels with good effect.

The floor may be covered with such materials as felt, cotton flannel, denim, or cambric. Even though the floor of the window may be of hard wood and well kept—which is seldom the case—a change here will be effective, when chosen to harmonize with the rest of the display.

Pictures are being used more and more to attract attention. When they are pertinent they often form an effective link between the observer's thoughts and the message which is being conveyed. The pictures in Fig. 41 illustrate admirably.

Window cards are obtainable from the manufacturers of almost any nationally advertised product. Many of these, or parts cut from them, may be used to good advantage to produce particular effects. Hand-lettered cards have a very important function to fulfill, and if well done are effective in clinching the sales argument of the whole display. On the regular run of standard merchandise for general consumption, it is well to place price cards in the windows. Many people who would never enter to ask the cost will go inside and purchase if they can read the price tag. Many hesitate to enter a store unless they are reasonably sure that they can afford to purchase. Such pricing is not necessarily in good taste on things of higher value and on products considered as luxuries, although it is not always out of place even with them. This matter is largely a question for the judgment of the proprietor of the store, based on his knowledge of his customers.

Decorations of artificial flowers, real flowers, foliage, bits of ribbon, etc., tastefully arranged, add materially to the artistic appearance and hence to the attention value of any window setting. A Thanksgiving window, for instance, can be made immensely attractive by the use of real autumn leaves, shocks of corn, sheaves of grain, and even winter fruits and vegetables.

These give a touch of color and add an air of reality. Some clever advertiser has said that the more real you can make your advertising appear the more effective it will be.

Everyone realizes how necessary lighting is to the stage. It can be made quite as effective in the window display. Colored lights can be arranged to produce soft effects, and strong light can be thrown directly upon the object to be featured. Care must always be taken to make the lighting blend with the rest of the display. It is advisable to have the lights as high as possible, and they should be concealed. This can be accomplished by a strip of board covered with some appropriate material, fastened in place along the top of the window.

In rare cases, where quick turnover sales are being carried on, flashing devices and buzzers are used to attract attention. Motion of some object or objects will often cause the passer-by to pause. After the attention is attracted, however, there should be something to hold it while the message is brought home. But the value of these mechanical devices is questionable. They can hardly be called a dignified form of advertising. If the attention can be attracted by beauty and good taste and the message sent home, it is much more satisfying and lends a better tone to the advertising.

Feature Windows.—Probably there is no more effective form of window dressing than that of arranging the setting so as to represent a scene encountered in daily life. Such settings may portray the interior of an office, the home, or an outdoor scene. Great care should be given to minute detail in this type of display.

Visualize the average window of a men's furnishing store. Think of the suits of every description and color stretched on to forms, crowded together in a jumbled mass. Sometimes a figure to represent a man is placed in the centre. One look at this figure usually suffices to prove to the observer that it is something that could not be conceived of as human.

In contrast, think of this window with a rug on the floor, a background made to represent the interior of a living-room. Place a table in the centre, with books on it, a pipe or half-burnt cigar lying on an ash tray, with some burnt matches or ashes

in the tray. Drop a crumpled newspaper on the floor beside a big easy chair. In other words, imagine the window arranged like a room which is being lived in. Over the back of the chair could be an overcoat as if just placed there by its owner. A hat and gloves on the table would not be out of place. A small, hand-lettered card on the floor, in the corner, might feature the overcoat or invite the men to come in and see it.

If a figure is used, it should be a good one. If such a figure were dressed in a stylish suit and placed near the table in some natural position, it would add greatly to the display. Figures must look natural. Otherwise, it is better not to use them at all. Natural-looking dolls are quite as effective as wax figures if the surroundings are in proportion to their size.

A window of the sort just described featuring one overcoat or an overcoat and a suit, will sell more goods than ten windows of the crowded, jumbled sort, besides adding prestige and distinctiveness to the store.

In our cities, the arranging of these displays, portraying scenes which might readily be encountered in our daily life, has been developed to a fine art. These and others quite as spectacular through beauty of color and dignity may perhaps be classed as feature displays.

Some of these are very expensive to produce and cannot be used by the average dealer. They find a place in the windows of our great department stores, exclusive shops in expensive shopping districts, and in the windows of the home office buildings of manufacturers of nationally advertised products.

Such settings are arranged by artists who make this their business. Some of the most beautiful as well as the most realistic have been produced by George A. Smith, of New York, who for many years dressed windows exclusively for the United States Rubber Company.

Some Feature Windows Described.—It seems well to reproduce pictures of these spectacular displays and describe them, for they are the work of some of the best artists in their line in the country, and carry hints which can be used to advantage by others who want to dress their windows as strikingly, if not so elaborately.

The lower part of Fig. 42, like the upper part, was designed to advertise Keds. The success of the display is in its portrayal of an absolutely natural scene. Not one small detail is lacking in this scene. Both the farmer and his wife are wearing Keds. These figures, made of wax, are so natural that the first time that of the man was used there was much actual betting as to whether it was an artificial figure or a real man posing. The dog and hens are stuffed specimens. The stones and earth are genuine. Even the grass is real grass transplanted from out of doors. So real did the scene appear that scarcely a person could pass the window without stopping to look. The sales message was carried over for Keds by the two cards, and by the fact that both figures wore this footwear.

The upper part of Fig. 43 was in the window in early summer, at that season when the heat is making the city man prepare for days when he can wade a cool rivulet in the open country and cast for trout. The office is arranged with great truth to detail. The picture which the inmate of the office conjures up in his mind as he gazes out on the tall buildings awakens a real buying desire in the heart of every male pedestrian. All about are the products of the advertiser that are useful for the contemplated vacation. There are waders, hip boots, a tire, a raincoat. Even the stenographer has rubber heels on her shoes. The entire setting is one with strong sales appeal, closely bound up with "The Call of the Open," uppermost in every man's heart at that time of the year. The card puts over the final argument with real punch.

The lower part of Fig. 43 was used in the winter season. It was spectacular, yet simple, almost conventional. The coloring of the plumage of the birds, accentuated by colored lights at night, made a picture of dignity and beauty. These qualities in the birds and in the setting "carry over" to the tire, which is nicely set off, presumably by being wiped with glycerine, which imparts a striking lustre to rubber products. Even the peacocks, symbols of vanity and pride, lower their tails before the United States tire. It is a masterpiece in suggestion, with beauty to attract attention and dignity to sell the product.

Figure 44 is another example of how natural a window display can be made. The figures shown are from the same molds as



FIG. 43.—Upper Picture: A Seasonal Window. Lower Picture: A Conventional Design, Carrying Dignity.

(Courtesy of George A. Smith.)

those used in the display shown in Fig. 42. This display is in the window of the American Radiator Company, on Forty-second Street, New York.

As will be seen by the cut, it represents the interior of a sitting-room in a farmhouse, fitted with an Arcola Heater, the product which the American Radiator Company is featuring. To appreciate this window fully, one must see it. It is one of the rare exceptions where a display has remained practically unchanged for a year or so.



FIG. 44.—A Well-known Feature Window.

(Courtesy of American Radiator Co.)

This window has been pronounced by an expert to be "one of the three really clever show windows in the country." At any rate, it has been a sale-maker and has brought many inquiries from people interested in heaters.

The realism of the scene, to the smallest detail, stops the passer-by and interests him. Here again bets have been made as to whether or not the figures are human. This display keeps people talking, and all this talk advertises the Arcola. *Printers'*

Ink Monthly is authority for the statement that during the first weeks the display was in the window, an average of twenty-five persons a minute stopped to look at it.

Few stores can support these elaborate window displays, but they can support and can have windows which are different—which stop the passer-by and deliver an effective sales message.

Economic Side of Window Display.—Simple windows, easy to arrange and costing comparatively little, are often the most effective. Some elaborate displays cost several thousands. They *must* pay a return in increased sales or they would not be used. The cost of a display can be neglected just so long as it brings in enough business to make up for the outlay and show a profit.

The window is a part of the premises on which rent is paid, and it should be so treated as to bear its proper burden of the sales expense. Put in another way, the rent paid on the windows should pay a return from sales just as money paid in the form of a clerk's salary should pay a return in sales.

Manufacturers of nationally advertised products look with great favor on window displays in dealers' windows. These link up with the national advertising and have a certain amount of general advertising value, just as the poster does. Many times there are posters in the windows of the dealers. They further act as reminders to persons who had intended to purchase, but had forgotten they wanted the articles shown in the windows.

Many dealers sell their windows, or the space in them, to the manufacturer, to put in anything that he sees fit. This is ordinarily a short-sighted policy which comes from following the line of least resistance. It is an easy method of getting the display changed and may net a little ready cash. On the other hand, the dealer should remember that if his window is to pay continuous dividends, and if, in fact, his business is to do so, he must display the product or products which he wants to sell, the products which will build up *his* business. The window is his means of talking to the passers-by and of pulling them into his store. The window is *his* advertising medium and he should be glad to change it frequently and always to make it attractive. For the betterment of his own interests, he should give it thought, see that it is original, and make it effective.

CHAPTER VIII

MISCELLANEOUS FORMS AND NOVELTIES

OUTLINE

- I. Buildings
 - A. Business Buildings
 - B. Hotels
 - C. Apartment Houses
 - D. Government Buildings
- II. Gasoline Filling Stations
 - A. Advertising for Owner
 - B. Advertising for Oil Company
 - C. Advertising for Tank and Pump Company
 - 1. Design Service of Tank and Pump Company
- III. Store Fronts
 - A. Characteristic Fronts for Chain Stores
- IV. Symbolic Outdoor Advertising
 - A. Barber's Pole
 - B. Pawnbroker's Three Balls
 - C. Apothecary's Mortar and Pestle, also Colored Globes
 - D. Boot
 - E. Wooden Indian
 - F. Watch and Spectacles
 - G. Tea Kettle
- V. Paintograph
 - A. What It Is
 - B. How Made
 - C. Uses
- VI. Enameled and Painted Metal Signs
 - A. Enameled
 - 1. How Made
 - 2. Uses
 - B. Painted
 - 1. How Made
 - 2. Uses
 - a. Protected Showing
- VII. Window Signs and Posters
- VIII. On Vehicles
 - A. On Trucks

1. Name of Truck Owner and Business
 - a. Tops of Trucks
2. On Newspaper Delivery Trucks
3. On Express Trucks
- B. On Busses
 1. American Busses
 - a. Type of Copy
 2. European Busses
- IX. Foreign Poster Stands
- X. Parades
 - A. Circus
 - B. Political
 - C. Business
- XI. Cloth Signs
 - A. On Store Fronts
 - B. Banners
- XII. Auditory Advertising
 - A. Street Crier
 - B. Music
 - C. Window Tappers
- XIII. Novelties
 - A. Sandwich Men
 1. Painted Coat
 2. Man on Stilts
 - B. Kites
 - C. Door Mats
 - D. Name in Sidewalk
 - E. Lantern Throwing Advertising on Sidewalk

There are a number of forms of outdoor advertising, some of which cannot be placed in any of the classes already mentioned; others, while not usually thought of as outdoor advertising, nevertheless have very great advertising value.

Buildings.—Outdoor advertising carried to its highest plane is seen in beautiful and distinctive buildings. There are few people who have not heard of the tall buildings of New York. The Times Building and a city square were named after the *New York Times* and make a wonderful advertisement for this newspaper. The big buildings, downtown, are known the world over. The Singer Building, for some time the tallest, is immediately linked up in the mind with the name of its builders—the Singer Sewing Machine Company. The Woolworth Building, now the highest, is universally known as a monument to the

"Five-and-Ten-Cent Idea." The old Herald Building, though no longer the home of the *New York Herald*, is so distinctive that it did much to help popularize that newspaper. Every city has its well-known business buildings used as the offices of large concerns.

There are great stores, such as Tiffany's, B. Altman & Co., and others equally well known, that have no sign or mark on the outside to show the name of the concern. These buildings are so dignified, and the firms so well established, that their places of business are known and recognized, not only by residents of New York, but by thousands of people living in all parts of the world.

This is equally true of hotels. The Hotel Plaza, at Fifty-ninth Street and Fifth Avenue, at the Southeast corner of Central Park, can be seen for a long distance. It is so distinctive as to be an advertisement in itself, without the necessity for signs. There is no sign at Fifth Avenue and Thirty-fourth Street to indicate that the large red building is the Waldorf-Astoria, but no one has difficulty in finding the Waldorf.

Many large apartment houses do not display names on the outside. Nevertheless, they are known by name and easily located. Their size or beauty distinguishes them and they are always filled, regardless of high rents or business conditions.

Such buildings as these, as well as municipally owned buildings, are a good advertisement for the city in which they are located. Any city with fine buildings attracts visitors and new residents and enterprises. The same is true of a nation. People of other countries know of American buildings and those who visit this country carry home stories and pictures of what they saw here. This is good advertising for the United States and brings many visitors to this country.

Gasoline Filling Stations.—Although they are buildings, gasoline filling stations make a class by themselves, of high advertising value, not only to the owner, but also to the oil company whose product is handled there, as well as of the concern which manufactures the pumps and tanks that are in use. These stations are patronized by many motorists, and, if they are neat and attractive, and the service is courteous, the customer will call again when passing that way. The name of the gasoline or oil

is often featured on an electric light globe at the top of the pump. In fact, most large refiners maintain chains of stations, where their products are sold.



FIG. 45.—Three Gasoline Filling Stations. Top Picture: Very Elaborate Layout. Lower Picture: More Common Type of Filling Station. Insert: A Small, Neat Station.

(Courtesy of Wayne Oil Tank & Pump Co.)

These stations advertise the maker of the pumps and tanks, because it is often this concern which designs the station, and its name may sometimes appear on the equipment. The service of

designing these stations is extensively carried on by some of the large pump manufacturers, and has resulted in some beautiful and elaborate layouts which are an asset to the neighborhood in which they are located. Such concerns offer advice as to location and operation of stations, and make complete plans and drawings, commensurate with the investment which the owner of the station is prepared to make for his building, grounds and equipment. The top picture in Fig. 45 is a very elaborate station,



FIG. 46.—A Chain Store Front.

(Courtesy of United Cigar Stores Co.)

laid out as a miniature park, while the lower picture is a more familiar type, often seen along city streets, and the insert shows a much less costly layout, but one which is neat and which has good advertising value.

Store Fronts.—Store fronts of distinctive design or color make effective outdoor advertising. This expedient is one which is notably used by chain stores. Some large and nationally known manufacturers, having office buildings in all cities of size, also build the fronts of all these buildings to a standard design.

The United Cigar Stores Company operates one of the largest chains of stores. These stores always carry the name of the company in gold block letters against a red background, with the familiar shields in evidence. Where not out of keeping with the neighboring surroundings, the front of the store is usually painted red. Figure 46 is an example of a United store front in the Flatiron Building, at Fifth Avenue and Broadway, New York. So popular has red become on these store fronts that small tobacconists have painted their stores red; so that this color is almost generally recognized, in some cities, as the color for tobacco and cigar stores. The Great Atlantic and Pacific Tea Company, and other chains, have similar imitators. Another chain of grocery stores uses a green front with gold lettering on the sign. The characteristic front of a Woolworth store is familiar in almost every city. It sets the store off from its surroundings, and, being always the same, wherever that concern operates, has a cumulative effect in the mind of everybody who sees it. The memory carries the appearance. Upon seeing it again, it appears familiar. The average person would recognize a Woolworth store, or one of another chain, wherever seen. White fronts have been used by dairy lunch rooms, for years, probably because it gives the idea of cleanliness.

Symbolic Outdoor Advertising.—Symbolic advertising, usually seen on the fronts of stores, has its origin in those early times when the mass of the people were not able to read. Some of the old forms are still used, others are almost extinct, while still others are of contemporary origin.

The barber's pole dates back to the time when barbers were associated with surgeons and practiced blood-letting. Henry VIII, of England, allowed them to practice this profession and to extract teeth. The white stripe around the pole represents the bandage applied to the arm, after bleeding. Formerly, a basin was suspended at the bottom of the pole, symbolical of the receptacle used to catch the blood.

The pawnbroker displays three gold balls. We are told that this sign originated in England, during the reign of Edward I. Previously, the Jews had been the only people engaged in the business of money lending against security. Edward banished

that race and the Lombard merchants set themselves up in the practice. They used the three-ball design, which some writers have claimed was developed from the Arms of the Medici family. A more generally accepted theory, and a more plausible one, is that they were originally three flat, yellow effigies of byzants—gold coins—set in a sable shield, in imitation of heraldic design, these being later converted into spheres to attract attention more readily.

The examples of symbolic advertising are numerous. The druggist has his mortar and pestle and the glass globes of red or green liquid in the window. The shoe-repair man hangs the effigy of a boot in front of his door. One large manufacturer of shoes, in America, suspends a huge electrically lighted boot, of antique design, on the front of his dealer's stores. One distinctly American symbolic sign, the use of which is fast dying out, is the wooden Indian of the cigar store or tobacco dealer, almost universally displayed a generation ago. Jewelers use large signs made in the shape of watches, the hands of which generally point to the time on which President Lincoln was assassinated. Opticians hang out a huge pair of glasses. Tea companies have large teapots, so arranged that steam comes from the spouts. Inns and taverns, both in Europe and America, formerly used symbolic signs.

The original purpose of these—to make the message clear to those who could not read—is no longer the primary reason for their use. The mass of the people, today, is not nearly so illiterate as formerly. However, some of these symbols have become so thoroughly associated, in the minds of the public, with the occupation of the advertiser, that many of them still retain a genuine pulling power and some of them would be missed if not used.

Paintograph.—The signs made with the paintograph are closely related to the painted sign, but are accomplished by means of a stencil which enables a workman to turn out a great number of finished signs, cheaply and quickly.

This paintograph, or stencil, consists of a wooden frame, over which is tightly stretched a diaphragm resembling a drum head. It consists of a fine, open-mesh fabric impregnated with a sub-

stance resembling celluloid. The diaphragm is impervious to paint except at the points where the design appears. There are no breaks in the design, as in ordinary stencil work, because the mesh extends across the open spaces, holding all parts together. The paintograph lies flat and the design is transferred by placing some paint at one end and drawing it across the stencil with one stroke of a rubber squeegee, which forces it through the meshes. This method is found effective where a large number of small signs—all alike—is desired. Outdoor advertising companies often use it for placing their imprints on bulletins. It may even be used for making good-sized painted bulletins, by having the design made up of many sections, with a stencil for each section. In this, however, it is absolutely necessary that the face of the bulletin be smooth and flat. Several colors may be superimposed by having a separate stencil for each color.

Enameled and Painted Metal Signs.—There are various companies making enameled and painted metal signs, which may be had in any color or design. They are beautiful and durable. Enameled signs are made on a base of iron and the colors are of porcelain enamel fused to the iron under very high temperature. They have brilliant hues. The surface is as smooth and hard as glass. These signs are usually guaranteed for ten years against fading, tarnishing or rusting. Often they are in service for twenty years without visible signs of deterioration. If improperly handled, of course, it is possible to chip the face of such signs, but, if installed as intended, they are practically proof against damage.

They are used principally in the doorways of stores and public buildings, for advertising purposes. Many national advertisers furnish them to their dealers. They are particularly effective on dealers' store fronts where automobile supplies and accessories are handled. There may be advertising on both sides, and the sign so applied as to protrude from the face of the building. The American Automobile Association has used them to designate their official hotels. It is interesting to note that one such went through the bombardment of Liege, Belgium, by the Germans. It was on the front of the Hotel De Suede and except for clean bullet holes was but slightly damaged. They

may be made of the size of a one-sheet poster and placed in poster spaces on street railway platforms. They are even employed for automobile license tags, because of their neat appearance and durability. Figure 47 shows several enameled signs featuring familiar products. This type is probably the most permanent and enduring outdoor sign made.

There are also enameled "tin" signs, but these are not so popular as they once were, because they have been so commonly used by snipers and nailed on trees, fences, and other places where they make an unsightly appearance.

The painted metal signs are used for much the same purposes as the enameled ones. Some of these are of very good workmanship and material and last for years. They are built on heavy sheet steel and coated with white lead and rust-proof paints. Sanded backgrounds may be had if desired. Dealers' names may be imprinted on the signs of manufacturers.

One concern, the Howard System, of Cincinnati, has worked out a system of road bulletins painted (or print-painted) on metal. These are forty inches high by fifty-six inches long, surmounted by mileage indicators, telling the number of miles to the next city. These indicators are correct as to distance. They are made up six inches high by fifty-six inches long. The bulletin is set in a moulding frame which is attached to a post. These bulletins are substantially built and the showings guaranteed by contract. They are erected near important cities and only on improved pikes or automobile roads. The showings are sold in quantities of from twenty up. They are checked by the erector and the advertiser will be taken to check them if he requests it. New signs are erected every twelve months, during the contract, and full change of copy and colors may be had if desired. Most of these are located at cross roads or turns. They furnish a valuable and comparatively cheap means of bulletining the highways for a dealer of a nationally advertised product or for a local advertiser. Figure 48 illustrates such signs, as used by the United States Rubber Company, by the Reo Motor Company and by a bank. These are indicative of the type of concerns that find advertising value in such bulletins.



Fig. 47.—A Group of Enameled Metal Signs.

(Courtesy of Ingraham-Richardson Mfg. Co., Beaver Falls, Pa.)

3 1/4 MILES TO BUFFALO
LAFAYETTE SQUARE

EVERYTHING IN RUBBER
ASK YOUR DEALER FOR
AMERICAN RUBBERS

UNITED STATES DISTRICT COURT
U.S.
SUPREMACY
AND
INTEGRITY

BUFFALO RANCH
379 WASHINGTON ST.

3 1/2 MILES TO LANSING
CITY LIMITS

REO
Motor Cars and Trucks
REO MOTOR CAR CO.
LOCAL BRANCH

6 MILES TO INDIANAPOLIS
MONUMENT SQUARE

NATIONAL CITY BANK
SECURITY - COURTESY
CAPITAL & SURPLUS \$1,200,000
14-16 E. WASHINGTON ST.

SELF REWARD
THE HOWARD SYSTEM

FIG. 48.—Three Painted Metal Signs Used in Protected Showing.

(Courtesy of Howard System, Cincinnati.)

Window Signs and Posters.—Many novelties in the way of window signs and posters are obtainable. National advertisers frequently furnish cards, featuring their products, to be used in window decoration or to be hung inside the store. Figure 49 shows two put out to dealers by the Eastman Kodak Company. As has been mentioned in the chapter on window dressing, these sometimes take the form of elaborate cutouts, papier maché figures, and the like.

Small electric signs, placed in the windows and illuminated at night, have the advantage of attracting those who pass the place of business even after business hours. One of the most effective types is the one, now familiar in most cities, which changes from one picture and set of copy to another, not by mechanical means, but as the position of the passer-by changes. One way by which this is accomplished is by having the surface of the sign corrugated and the design worked out on the corrugations.

On Vehicles.—Even in the days when the horse-drawn vehicle was popular, trucks and wagons bore advertising. With the advent of the motor truck, much more advertising is done in this way. The name of the owner and his business, on a neat, well-constructed truck reaches every part of the city to which his delivery extends. In the large cities where buildings are high, some truck owners find it advantageous to have their advertisements painted on the tops of their trucks, so that they may be visible to those in the windows above. Owners of newspapers frequently place posters on the sides of their delivery trucks announcing some feature story in the columns of the paper.

That posters on trucks are seen and that their messages are read is shown by the fact that at Christmas time those belonging to express companies bear artistic posters urging that shipments be made early. The results of such advertising have been very gratifying both to the patrons and to the carrying companies. The Wells-Fargo Express Company used a series of posters, each fifty-five inches long by thirty-five inches high, on the sides of its trucks, to tell the public of the extent of the company's service. Figure 50 is one of this series done by a famous artist, as were the others, showing scenes from coast to coast. These



Take a
KODAK
with you

*Our line of
Kodak Albums
is complete*



FIG. 49.—Two Window Cards.

(Courtesy Eastman Kodak Co.)

posters were beautiful in design and color, artistic in makeup, and put the message over in a few words.

Not only on trucks, but also on busses have posters been used to good effect. The Fifth Avenue Coach Company, of New York City, reserves the spaces on the outside of its vehicles for featuring subjects of its own choice. It announces municipal movements or tells of its own service, but no other advertiser can buy space there.

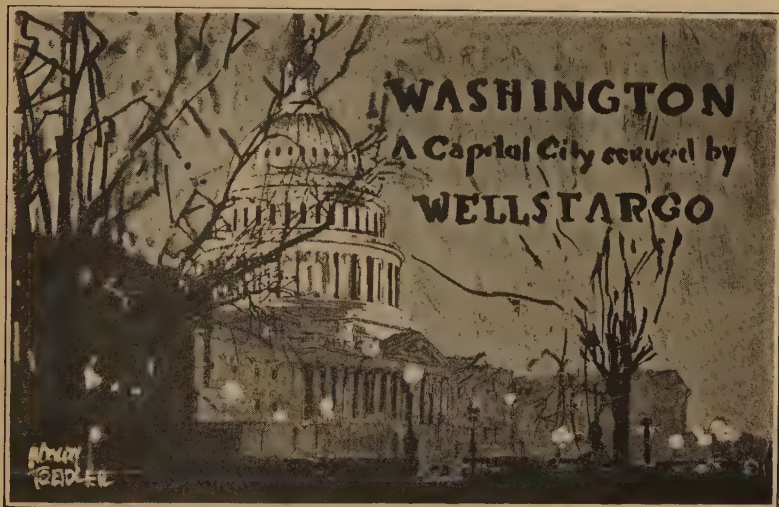


FIG. 50.—Poster for Side of Motor Truck.

(Courtesy of Adolph Treidler.)

One of the simplest and briefest, yet one of the most effective, of outdoor advertisements appeared on these busses. It consisted of a card about the size of a car card, with the one word, "Civility," on it. No mention was made of the company, no explanation was given, yet the message carried. It was noticed by everyone and commented on widely. This comment advertised the bus service. Once a person boarded one of the busses, the full meaning of the message came to him. The men in charge gave civil treatment to all. Passengers were expected to do the same. It was a small advertisement, yet great in its effect.

For many years, the busses in London and other European cities have carried posters on the outside, announcing the attractions in the theatres and music halls or advertising the products of manufacturers and merchants.

Foreign Advertising Stands.—In some foreign cities, particularly in France and Germany, kiosks are erected. These are about twelve feet high and three feet in diameter. Others are in the shape of two intersecting planes with flat surfaces. These are put up at prominent corners in the cities. In Germany, all the advertising done in poster form must appear on them. They are erected by the outdoor advertising company, but become the property of the city as soon as finished. The advertising company must pay the city for the privilege of operating them. Probably nothing quite like them has ever appeared in the United States. They are not particularly attractive, while the posters used on them are small and not nearly so telling as those used on poster stands in this country.

Parades.—Parades are often for advertising purposes, of one kind or another. The best known is probably the circus parade, held for the express purpose of attracting crowds to the circus grounds, where a free exhibit (also outdoor advertising) is held to draw people into the tents.

Political parties have for years used the parade to advertise their candidates and their party principles, just before elections are held. Motor trucks, with big transparencies on them, are not unfamiliar at such times. The old torch-light procession is a form of political parade.

The large transparency is a device that has been used to draw people to the opening of a new store or to a sale. In some cities, business parades are held and floats appear, advertising certain industries and merchants of the town. These are spectacular and costly, but have a local advertising value in that they stimulate trade for a time, at least.

Cloth Signs.—Cloth signs are used on store fronts during sales. Their use is questionable, unless the workmanship on them is particularly good. The advisability of using them depends almost entirely upon the class of people frequenting the neighborhood. In small manufacturing towns, where the means of

advertising are limited, they sometimes pull crowds. Wherever used they are but temporary, and they should never be allowed to remain up long enough to become weather beaten and shabby.

The better class of cloth sign is the banner done on heavy duck. These banners are often suspended over the streets to advocate some party, just before election. The side show bulletin of the road circus is another example. These are generally lurid things, poorly painted, but no circus would seem quite complete without them.

Banners are not often used for commercial purposes. There have been campaigns carried on in which were used small ones of muslin, on which the design was printed. These quickly blow down or become dilapidated and their use is inadvisable.

Auditory Outdoor Advertising.—There are various kinds of outdoor advertising which attract attention by sound. They are of limited importance. The most familiar example is the peddler, crying his wares in the street.

The phonograph is sometimes used to attract attention to a music or phonograph shop. This is arranged with a horn outside the store to throw the sound to the people on the sidewalk. It is effective at certain times and places and there is no particular objection to it, providing good records are used.

Electric devices are sometimes used to call the attention of people to a window display. These are in the form of little tappers or buzzers, which keep up a constant rapping against the glass. The use of such devices depends upon location and the material sold. They would be out of place in the window of an exclusive Fifth Avenue shop, but may be made effective in the window of a hardware shop, uptown or in a small town.

Novelties.—The number of novelties which can be worked out is endless, but most of them are local in scope. New devices are appearing every day and it is impossible to mention them all. Sandwich men are familiar examples. The man on stilts with a sign on his back, wandering on a crowded city street, and the one who wears a rubber coat on which an advertisement is painted are but variations of the same type of publicity.

A device, less familiar, but one which attracts attention, is that of several kites in the air, from the string of which is

suspended a banner bearing the advertisement. At night, the kites themselves are invisible, while a searchlight turned on the banner gives it the appearance of floating on the air, unsupported. A kite was used over Broadway, advertising the motion picture, "Way Down East," during the period of its first showing. Kites have been used as an advertisement for a public ball room, on Washington Heights, New York, for several years.

Some years ago, a famous comedian was playing in New York. During the day, there was an effigy of him, in a small aeroplane, suspended over Broadway, by means of strings stretched from tall buildings on either side of the street. By working other strings, the dummy was made to go through human movements. Suspended from the plane was a banner announcing the play. A large crowd gathered to watch the strange sight and ascertain whether this were really a person. No doubt this brought many people to see the play.

Door mats of rubber are placed in doorways of stores to serve much in the manner of a commercial sign. These bear the name of the concern running the store or the name of some product for sale within. Sometimes the name is set into the tiling in the doorway or sidewalk. Theatre managers have footprints stenciled on the sidewalk, for blocks, all leading to the theatre. This has been used by merchants, also, but is perhaps less effective for commercial advertising.

Another novelty is a searchlight placed in the window, with a lantern slide between it and properly focused lenses. At night this throws a luminous advertisement on the sidewalk. Since it is not at first apparent where the thing comes from, curiosity will stop the average passer-by, until he ascertains the source and reads the message.

More novelties will come, and the more novel they are, the more effective they will be. Many of them are but transient in value; when they become common they are useless. The advisability of employing them depends upon the business, the location, and the people they are to reach. Their value, like that of any other advertising, depends upon the favorable impression made for the advertiser or his product, and they have value only in so far as they attract attention and create an active interest in the store or product, rather than in the novel device alone.

CHAPTER IX

PSYCHOLOGY OF OUTDOOR ADVERTISING

OUTLINE

- I. Importance of Psychology
- II. Mental Processes
 - A. Sensations and Images
 - B. Instincts and Emotions
 - C. Sentiments
- III. Association
 - A. Tie-up with Other Experience
- IV. Pleasant or Positive Suggestion
 - A. Pleasant Images and Associations
- V. Unpleasant or Negative Suggestion
 - A. Unpleasant Images and Associations
 - 1. Conflicting Impulses
- VI. Command
- VII. Repetition
- VIII. Attention and Capacity of the Eye
 - A. Field of Vision
 - 1. Limitations
 - 2. Amount That Can Be Seen
 - B. What Attracts Attention
 - 1. Color
 - 2. Size
 - 3. Motion
 - 4. Flashing Devices
 - 5. Constant Illumination
- IX. Prestige
 - A. Size
 - B. Location
 - C. Cost
 - D. Appearance
- X. Mental Set
 - A. Duration
 - 1. Permanent
 - 2. Transient

B. Classification Based on Type of People

1. Sex

- a. Male
- b. Female

2. Age

- a. Elderly People
- b. Middle-Aged
- c. Children

3. Wealth

- a. Wealthy
- b. Middle Class
- c. Poorer Class

4. Intelligence

- a. Educated
- b. Students
- c. Uneducated

5. Origin

- a. Foreign Born
- b. American Born

6. Locality

- a. Colloquial Beliefs, Customs, and Characteristics

XI. Receptivity

Receptive Mind of Person

- A. Traveling
- B. On the Way to the Theatre
- C. Riding for Pleasure
- D. At the Pleasure Resort
- E. At the Ball Park

XII. Preliminary Tests

Importance of Psychology.—Psychology is the science which attempts to describe and explain the processes of the human mind. A man advertises because he wants to create a favorable attitude towards his product in the minds of those who see his advertisements. An understanding of psychology enables him to know how to prepare his advertising so that this desired effect is produced. The value of such an understanding to the advertiser is immense.

Mental Processes.—Before it is possible for a person to understand the laws governing the workings of the human mind, he should know something of certain mental processes which are either innate, or the capacity for the operation of which is innate. Psychologists have tried to analyze mental states and segregate



FIG. 51.—The Upper Picture Illustrates a Board which Arouses Admiration and Self-Assertion.

(Courtesy of John Donnelly & Sons, Boston)

The Lower Picture Is a Poster which Calls Forth Tactile Images of Silk Against the Skin.

(Courtesy of Poster Advertising Co.)

the elements, as a chemist would do in analyzing a chemical compound. Most of them agree that sensations and images are elemental.

Practically the only sensations called into play by outdoor advertising are the visual. That is to say, the optic nerves are the only ones directly stimulated by these advertisements. Through the eye, the picture is taken in, and received by the nerves which transmit it to the brain. In an effective display, however, the other sense organs are appealed to with images; that is, the reader imagines sensations that he might experience if he possessed the advertised article. There are five senses and,



FIG. 52.—Car Card Which Appeals to the Sense of Taste.

(Courtesy of Loose-Wiles Biscuit Co.)

hence, five classifications of images which may be aroused, namely—tactual, visual, auditory, and those of taste and smell.

The lower picture in Fig. 51 illustrates the tactual appeal. Anyone who looks at this poster, featuring Kayser silks, has a tactual image of the soft, comfortable feeling of silk against the skin. The word appeal is entirely to the idea of cost, but the picture appeals to the sense of touch.

Plate XIX, in the Color Section, illustrates a subject which arouses visual images. This bulletin suggests the scenic beauties of Glacier National Park and the observer can imagine he sees much more than appears in the picture.

Plate XX, in the Color Section, the advertisement of the Sonora Chime, affects the auditory nerves. The reader gets the image of sound, not only from the phonograph, but also from the words, "Clear as a Bell." It is hard to find four words having a more direct appeal to the auditory nerves.

Figure 52, like many other outdoor advertisements, appeals to the taste. This is a car card used by the Loose-Wiles Biscuit Company to appeal to the appetite and thus to advertise their crackers. The word appeal to the palate, together with the pictures, fairly "makes your mouth water."

As for smell, the number of products which can be advertised by appealing to that sense is limited. The perfumes and a few other toilet requisites and such products as tobacco, coffee, and the like, constitute the majority, unless we are to consider taste in its strict psychological sense. There are only four flavors actually distinguishable by the nerves which affect taste. These are sweet, sour, bitter, and salt. All the other shades of what is usually regarded as taste are dependent upon the sense of smell. Hence, strictly speaking, all advertisements featuring fine flavors of ice cream, chocolate, and other food products actually appeal more to the sense of smell than to the taste.

Instincts and Emotions.—There are more complex mental processes known as instincts, emotions, and sentiments. Some of these have a strong influence on the results an advertisement will produce on the one who sees it.

Many instincts give rise to an accompanying emotion. The principal ones are:

Pleasant	
<i>Instinct</i>	<i>Accompanying Emotion</i>
Parental Instinct	Tender Emotion
Self-assertion	Elation
Curiosity	Wonder
Unpleasant	
Self-abasement	Subjection
Pugnacity	Anger
Repulsion	Disgust
Flight	Fear

Some of these are pleasant and some are unpleasant. In gen-

eral, to make a strong appeal in favor of the advertised product, in the mind of the passer-by, the pleasant instincts and emotions should be aroused by the picture, by the copy, or by both; and the unpleasant should be left dormant. A brief description of what some of these instincts are and what they do will make this statement clearer.

The parental instinct with its tender emotion is deeply tied up with love, and is largely responsible for most of our social customs. This is one of the strongest instincts of man. Child pictures arouse this instinct, which is possibly stronger in women than in men. Figure 53 illustrates a poster which carries the



FIG. 53.—Ward's Twenty-four-Sheet Poster Which Uses the Parental Appeal.
(Courtesy of Ward Baking Co.)

parental appeal. As soon as the average person looks at this picture, the idea of love for and the welfare of the child comes to mind. The next thought is that what the child eats produces the happiness he expresses. With the coming of that thought, a strong sales argument for the product has been completed, for the natural conclusion is that if the bread will make *this* child happy it will have a similar effect on other children.

Coming to another instinct, it is pleasant for anyone to feel that he or she excels another in some respect. A man who is being praised by his employer, for good work done, will do better work than one who is being constantly criticized for the reason that he does not do better. A man who is well dressed knows

he presents a better appearance than one who is not. Anything which makes a man feel he is superior to others calls his instinct of self-assertion into play. The many posters advertising clothing arouse this instinct and its emotion of elation in the observer. He believes that he could look like the people in the pictures if he wore the same make and style of clothing.

Curiosity is that instinct which makes a person want to know more. It is often made the basis of "teaser" campaigns, wherein a poster or painted board appears with some statement on it which means little, but excites curiosity in the reader and makes him wonder what it is all about. This wonder induces him to look at the board every time he passes it until, later, an advertisement appears there, similar in appearance to the first one, but clearly announcing the product and solving the mystery in the reader's mind. The message has its effect, then, because it comes as a climax to the period of wondering.

It is not necessary to go into details regarding the unpleasant instincts and emotions, for they should ordinarily be avoided in the outdoor advertising of the man with something to sell. To be sure, many of the most effective war posters appealed to unpleasant instincts and aroused unpleasant emotions, but the appeal in the war campaigns was of a different nature from that of a company marketing a product. As S. Roland Hall says, in his "Advertising Handbook," "people have to be shocked into doing some things which it is their duty to do." Such was the case in the war campaigns, but since the passer-by sees the average commercial outdoor advertisement for but a few seconds, the advertiser should not risk taking up all or most of that time with unpleasant shock.

Accompanying all instincts and emotions are physical changes in the human body that affect the blood circulation, respiration, etc. These are either pleasant or unpleasant in accordance with the pleasant or unpleasant nature of the instinct or emotion. Because of the physical as well as mental effect, double care should be taken to guard against exciting the unpleasant.

The sentiments are so closely allied to the instincts that they must receive a share of the thought given to the devising of outdoor advertising "ammunition." A person seldom experiences

any of the primary emotions alone. The normal mental state is complex, and is the result of experiencing two or more of the primary emotions plus other mental elements or complexes. The sentiments are complex mental states. Some of these having a positive bearing on the effect of outdoor advertising are admiration, envy, resentment, joy, and surprise.

What man has not looked at a billboard or painted bulletin featuring a clothing advertisement and felt admiration? The Kuppenheimer display in the upper part of Fig. 51 not only arouses admiration for these well-dressed men, but envy may

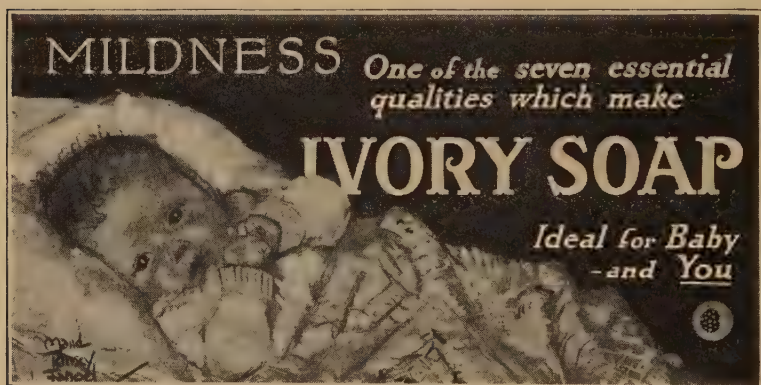


FIG. 54.—Car Card of Procter & Gamble.

(Courtesy of Street Railways Advertising Co.)

well be present, also. Sometimes such display calls for the resentment in the reader, because he cannot be as well dressed as the men in the picture. If it does not arouse this sentiment too strongly, but rather reacts as an inducement to procure the advertised brand, in order that he may accomplish the desired result, such a display is good advertising.

Joy is one of the most effective sentiments to call into play by outdoor advertising. Women are particularly susceptible to child pictures, because they suggest the joy they have experienced, or might experience, in the care of their own children. Such an appeal is illustrated in the mother and child poster used to advertise Palmolive Soap and shown elsewhere in this book.

Possibly this joy appeal to women through the child helps explain why many have written Procter & Gamble for copies of the car card illustrated in Fig. 54.

Surprise is a sentiment which is but momentary. It may be pleasant or unpleasant, and it is the province of the advertiser to be sure that the surprises which he causes in his prospective customers are pleasant ones. William McDougall, in his book on "Social Psychology," defines surprise as, "a condition of general excitement which supervenes upon any totally unexpected and violent mental impression." If it is pleasant, the attention is held. If it is unpleasant, a feeling of repulsion quickly follows.

All the complex mental processes which, added together, make up experience are based on the images, sensations, instincts, emotions, and sentiments. "Life is the sum total of experience," so it will be seen how vitally important a knowledge of these mental processes is to the advertiser who is trying to break into the normal mental states of those who pass his advertisements, and to insert into these varying states of mind a message that will be favorable to his product.

Association.—After a person has learned something and has no further immediate use for this knowledge, it is "filed" away in the memory for future use. This knowledge can sometimes be brought up at will, or it may be brought up by something that is read, seen, or heard. It is seldom that a thought comes to anyone entirely disconnected from what was previously in the mind. Usually, thoughts follow each other, each suggested by a previous one. That is, ideas are associated in the mind; and the thought or mention of one calls to mind the other. The name Valley Forge reminds most Americans of Washington. The term "fourteen points" will make the average man think of ex-President Wilson. Since 1914, mention of "the War" suggests the Great World War which began in that year, although prior to that date, the same mention of "the War," to people in the United States, brought to mind the Rebellion of the South or, possibly, the Spanish-American conflict.

Idea association is one of the most important principles of psychology for the outdoor advertiser. If the biggest and most dominant part of the advertisement—that part which attracts

the attention—is associated in the mind of the reader with some pleasant experience he has had in the past, the chances of the message being read are infinitely increased. Association is one of the underlying reasons for the use of a slogan. After a short, apt phrase, such as “Eventually, why not now?” has been featured in the publications, on the boards, and on the package of the product, people get into the habit of thinking of the product as soon as they see the slogan, and it ties up in their minds with what they have read or been told about it.



FIG. 55.—Poster Suggesting Comfort and Contentment.

(Courtesy of O. J. Gude Co., N. Y.)

Pleasant or Positive Suggestion.—If the advertisement is such as to bring to mind pleasant memories and thoughts, these are bound to be carried over to the product, and when the name of it comes to mind again, the associations and images will be pleasant ones. Figure 55 appeared as an illuminated bulletin featuring Fatima cigarettes. As a person looks at it, certainly the idea of comfort and contentment comes to mind. The soft light of the shaded lamp falls upon the features of the beautiful woman at the piano. It is easy to imagine her playing some soft, dreamy, old-fashioned music. The homelike surroundings and the cigarette make a picture filled with pleasant suggestions. For those who have time to read, there is the quotation from Longfellow—

And the cares, that infest the day,
Shall fold their tents, like the Arabs,
And as silently steal away.

The whole was done in soft browns and white, to represent roto-gravure work. The entire appeal is a satisfying one, and the idea is thrust upon the mind of the passer-by that Fatima cigarettes have much to do with producing the quiet, restful effect.

Unpleasant or Negative Suggestion.—As it is of great importance that outdoor advertising carry pleasant suggestions to the mind of the reader, so it is of equal or more importance to avoid suggesting the unpleasant. Because the outdoor medium must be taken in in the few seconds of passing, it is highly inadvisable to try to advertise, on the boards, by showing unpleasant conditions which might result from not using the product. The danger is too great that the observer will see only the picture and the name of the product and carry away an impression exactly opposite to the one which the advertiser intends to convey.

A picture showing the smiling members of a family, happy in the thought that they are protected against future want, because they have money in the savings bank, makes a much pleasanter suggestion than one of a mother and child starving and in rags, because the husband and father died without leaving them any bank account.

One of the worst things an outdoor advertiser can do is to arouse conflicting impulses in the mind of the reader. For example, although many ladies smoke cigarettes, it is thought to be bad taste to advertise a brand of cigarette by a picture of a woman smoking one. The appeal in Fig. 55 would not be nearly so satisfying as it is if the lady had a cigarette in her mouth. Such an advertisement would have an adverse effect upon those men who use them themselves, but who object to their wives doing so.

In the case of car cards, the negative suggestion might not be so detrimental to the advertiser as on the outdoor boards, providing there is good reason for using such suggestion. Here, the reader usually spends a little more time to comprehend what is

before him than he does in passing a board. Where the observer has time to read the message, some unpleasant or sad suggestion may accomplish the purpose of attracting the attention and leading people to read what the advertiser has to say for his product.



FIG. 56.—Two Car Cards, Contrasting Unpleasant, or Negative, Appeal with Pleasant, or Positive, Appeal.

(Courtesy of Street Railways Adv. Co.)

Care must be exercised, however, not to "overdo" the picture, and make it so unpleasant as to repel the reader and make him want to turn to something pleasanter without even reading the advertiser's message.

The lower picture in Fig. 56, the Omega Oil card, has a negative appeal, yet this advertisement is familiar to most street-car

riders. Nevertheless, there might be some question as to whether it accomplishes the purpose of influencing people to buy the product as well as the upper picture. Here the picture shows the happy results presumably obtained by using Syrup Pepsin, as contrasted to the unpleasant conditions which Omega Oil is supposed to relieve.

A safe rule to follow is, if the time that the message is before the reader be short, let that time be filled with a pleasant mental attitude towards the product.



FIG. 57.—This Illustrates "Direct-Command" Copy.

(Courtesy of United Adv. Corp.)

The Command.—The command to do a certain thing or to buy a certain brand of product is often effective as advertising copy. Herbert M. Harwood, in Cecil Duce's book, "Poster Advertising," says: "We may often do the things we want to do rather than the things that we feel it would be right to do. Few men stop to think over carefully the advantages and disadvantages of a stated method of procedure. Many of us are governed more by impulse than by reason." Probably, on the outdoor boards, more than in any other form of advertising, the direct command may effectively be used. On the boards, the message can be delivered quickly and, if the reader has no good reason to be opposed to doing what the advertiser directs, the suggestion to use or buy his product is often more effective in the form of a

command than in any other. It gives short and definite instructions to carry out that impulse which comes to mind on seeing the attractive advertisement. Figure 57 is a good example of command copy.

Repetition.—By means of outdoor advertising, the message which has appeared in magazines and newspapers is repeated and emphasized, by the wayside, on the housetops, and in the street cars. This constant repetition accomplishes two things in the minds of those who see the advertisement: first, it makes the reader remember the product; and, second, it deepens the impression which advertisements of the same product, previously seen, may have made. Of course, using the product or being told about it may have an even stronger memory or impression value than repetition alone. Constantly reminding the reader, however, day after day, at every turn, does help to accomplish these two results.

1. *Remembrance.*—If a person reads anything times enough he will remember it. If an advertisement appears at short intervals, along the highways and streets, and at other points, to catch the eye of those passing, it will be read and remembered. Brief copy, such as a slogan which is easy to read and remember, will stay in the memory longer and more easily than long copy.

2. *Cumulative Effect.*—If a person is told the same thing enough times and in a convincing manner, the repetition has a cumulative effect; that is, the impression is deepened each time he is told. There is the well-known story about making a person, who is perfectly well, actually become sick by having enough people tell him that he is not looking well. At first he may reject the suggestion, but as he hears it, time after time, he comes to believe it. The same principle holds true for advertisements. If a man reads the statement that Smith's Shaving Cream makes shaving easier, many times, and sees pictures which bear out the statement, on every billboard, he believes it, after a time, although he may have used Brown's Shaving Stick ever since he began to shave.

Attention and Capacity of the Eye.—It is important for the outdoor advertiser to know what will draw the attention of the passer-by to his particular display and what will hold it there

until the message is read. In this connection, it is important to remember that the optic nerves are the ones which are stimulated by outdoor advertising. A passer-by may deliberately look at the boards, or a passenger in a street car may study the cards in order to find a particular advertisement, but the eyes of the average person must be attracted by some attention-compelling force.

Before considering what attracts attention, it is better to understand the capacity of the eye for observation. There are limitations of distance to the field of vision, both longitudinally and laterally, and these must be considered when locating a board. Furthermore, careful thought should be given to how much the human eye can see and the human brain comprehend, at one time.

If the board is placed far to the right or left, it is not so likely to be seen as when placed directly in front of those approaching it, because the eyes of the average person look straight ahead, in the line of travel. If set at an angle, the board appears foreshortened and is harder for the eye to take in.

Outdoor advertising should be so placed as to give the longest possible time for it to be seen. A long approach gives more time in which the attention may be attracted and it allows the eye a longer time in which to become focussed upon the display. The eye does not immediately register what is before it, particularly if the mind is taken up with some entirely unrelated subject.

Because the average outdoor advertisement is visible only for a short time, care must be exercised not to have an advertisement contain too much. If there are too many words or too many details in the picture, the eye finds nothing to rest upon, and, while it wanders from one part of the poster or bulletin to another, the prospect passes by the board and the message is lost. There is more danger of having a display too complicated than of getting it too simple. Brief copy is illustrated in Plate XXI of the Color Section.

With these limitations of the physical capacity of the eye, it is a problem to know how to attract the eye and thereby attract the attention, for there are the peculiar circumstances of out of doors to be taken account of. Visual conditions found

in the ample outdoor setting are quite different from those of indoors. There is the flood of daylight or the brilliance of the artificial light from thousands upon thousands of incandescent lamps, as in a place like Times Square or any other "White Way," at night.

There are peculiar distractions in the visual chaos of the usual outdoor setting, as found among many signs, masses of buildings, people, cars, and the like. All of these are competing for the attention. Then there are certain special mental states which arise out of doors; for example, such as are found in special outdoor discomforts needing relief, or individual pride in one's appearance while outdoors. The sun in one's eyes, cold, heat, the necessity of watching the road and other people in a crowd—all of these tend to take the attention away from the advertiser's medium. Distance gives anything a different appearance. Colors and contours are modified by this and by atmospheric causes.

The advertiser must find some means of making his display the most vivid thing in the mind of the passer-by, in spite of all these distractions. Psychological tests have shown that there are many devices which may be used for attracting attention. Art, action, and personal interest have been used, but the ones most commonly found effective are color, size, motion, flashing, and constant illumination, all of which give the outdoor advertisement contrast with its surroundings.

It is the unusual which attracts the attention. It is the interesting which holds it.

Color is possible in outdoor advertising to a degree not found in other media. Colored lights are used, painted boards are done in natural colors, and posters and car cards are lithographed in colors. In periodicals, colored pictures are usually made by color plates, but the field of color variation is limited. Occasionally we find a lithograph in a magazine, but the process is too expensive to be commonly used. Color makes the picture seem realistic and sets off the advertisement, not only from the surrounding buildings and landscape, but also from other advertising media nearby.

In deciding on the colors for outdoor advertising, it is a good

idea to know in what season the display will be before the public. Colors which would show up well in contrast to the flashing white of the snow, in winter, would not necessarily have the required contrast with the soft greens of summer or the brilliant reds and dead browns of autumn.

Place two objects side by side and, other things being equal, the attention will go first to the larger. This illustrates the importance of the great size which is possible in outdoor advertising. Electric displays and painted walls are the largest media, but painted bulletins and twenty-four-sheet posters are enormous when compared with other types of advertising, or when compared with many of the objects surrounding them. Notice how the painted bulletin in Plate XXII (Color Section) dominates the field of vision on this corner.

Motion, in electric display signs, is an almost infallible means of getting the eye. The normal human being is attracted by moving objects. By means of automatic electric devices kittens are made to play with a spool of silk, the wheels of an automobile will turn, and countless other effects are possible. All are done in brilliantly colored electric globes against the black background of the night sky. The contrast, the beauty, and curiosity hold the attention.

Flashing devices accomplish their purpose by turning lights on and off. Sometimes the whole is dark and the next instant the full display is lighted. Sometimes a part of the lights go off at a time. Just as the eye becomes tired of looking at the design, it changes and there is something entirely different to be seen.

Some bulletins and posters are illuminated by reflected light which keeps them constantly and brightly lighted, after dark. At night, such advertisements are noticed more quickly than in the daytime when they have the same values of light from the sun as all their surroundings have. At night, they stand out in marked contrast to the darkness all about them. Many of the electric spectaculars have parts of their designs which are not flashed, but are constantly lighted, depending upon their brilliance to attract attention.

Prestige.—It is well known among psychologists that certain attributes carry prestige, whether they belong to people, birds,

buildings, or any other objects. Perhaps the most important of these is size. The Woolworth Tower is noteworthy because it is the highest building. For many years, the Brooklyn Bridge was famous as the largest suspension bridge. The biggest form of advertising is outdoor advertising. The twenty-four-sheet poster is nine feet high by twenty-one feet long. The painted bulletin is much larger than the twenty-four-sheet poster. The electric display is still larger, while the painted wall covers the whole side of a building. It is not to be wondered at that outdoor advertising carries prestige and conviction by its very size. Plate XXIII in the Color Section illustrates this.

Again, whether consciously or unconsciously, we have respect for location. If a business concern has offices in all the principal cities of the country we consider it more important than if it exists in one back office of some small town. If a shop is located on Fifth Avenue, it receives more respect than if it were located in some other street. By the same line of reasoning, if a firm has an elaborate electric display at Times Square, New York, or at the Ferry and Union Depot, in San Francisco, we regard it as a big and solid concern.

The average person does not realize the cost of outdoor advertising, and it is generally judged to be more than it actually is. Big displays in one place or many large bulletins spread over a big area give the idea of great cost. Outdoor advertising gives the impression that the advertiser has large resources and, for some reason, wealth lends importance.

Today, many outdoor signs and bulletins present an appearance of beauty, in spite of what some critics say to the contrary. The characters in the pictures are well dressed and in good taste to the last detail. Every human being likes to be well dressed; he likes to present a good appearance. If an advertisement has beauty, this beauty will give it an advantage over another which lacks that quality.

Mental Set.—Most outdoor advertising suggests something to the mind of the observer which is associated with something else in his past experience. If the passer-by has camped in the woods and sees a poster advertising a tobacco, for instance, and this poster features a camper in front of a fire, smoking a pipe,

supposedly filled with the advertised brand of tobacco, the mind of that passer-by fuses the memory of his past experiences in camp with the scene presented by the stimulus, i. e., the picture on the poster. He can imagine himself smoking that tobacco on his next camping trip.

Therefore, the outdoor advertiser should know who will see his advertising and should try to make it of such a nature that those who see it will have "available experience that can be fused with the items furnished by the stimulus." This available experience is known as mental set. If the advertiser knows what will be of common interest to most of the people who will see his board, he should mention or depict that condition or thing in his advertising, if it is associated with his product.

There are both permanent and transient mental sets. The permanent mental set is made up of the mental processes which accompany those experiences occurring frequently in the life of the individual, such as the daily experiences in the home. The transient is made up of mental processes of the experience of the moment, as when a person from a small town visits the city and finds himself suddenly thrust into the subway crowd, or the like. A few examples will make this clear.

The Goodrich Tire bulletin in Fig. 58 is set head-on to the approaching motorist. Here is an example where permanent mental set is given recognition. The motorist thinks of tires often, because they are essential to his comfort and to the utility of his car; hence, such a bulletin appeals to the man who drives very much.

The Bamberger bulletin, also in Fig. 58, is an example of where transient mental set is taken into consideration. The housewife who reads it knows that in the spring sales are usually conducted in the department store. In this she is drawing upon her permanent mental set, but if the board appears in a spring setting, as this one did, that setting, together with the definite dating, furnishes the transient mental set.

The White bulletin, Fig. 58, is an even better example. When such a bulletin is erected near a bridge or factory under construction by the advertiser, the surroundings, such as the partly finished structure, the materials lying around, etc., furnish the

STORE-WIDE
SPRING SALE

MARCH
8 to 11

L. BAMBERGER & CO.

One of America's Great Stores

NEWARK



FIG. 58.—The Goodrich Board Fits into the Permanent Mental Set.

(Courtesy of McClintock Co., San Diego.)

The Other Two Fit into the Transient Mental Set.

(Courtesy of United Advertising Corp.)

transient set in the minds of those who pass. The bulletin carries home the desired message to those who contemplate building.

Announcements of current plays and motion pictures, placed in the vicinity of the theatres where they are showing, are excellent examples of advertisements which should carry an appeal to the permanent mental set. In Times Square at night there are displays of every sort—electric spectaculars, illuminated posters, and painted bulletins—all competing for attention. The chaos furnishes a transient and ever-changing mental set. The advertiser must try to make his particular medium strong enough, in one way or another, to pull the eye and the attention to it. The mind of the average reader, here, is not given to deep thought. The appeal must be to the theatre crowds and pleasure seekers. The eye travels from one illumination to another. To receive consideration, the display must be different, vivid, and dominating. If it can appeal to a universal desire which is permanent it has a good chance of delivering its message to a large percentage of those who see it.

The permanent mental set—the past experience of different classes of people—varies according to sex, age, wealth, intelligence, origin, locality, etc., and this fact should be taken account of in planning an outdoor campaign.

Men react differently to suggestions than do women. Also, some suggestions have greater influence on women than on men, and *vice versa*. In general, women are more often attracted to matters relating to social position and personal appearance than are men. This is, perhaps, the result of many years of similar thought on the part of women during generation after generation, and is based on our social customs, which decree that women should be the home makers and men should earn the livelihood for the family. As a result, clothing advertisements and advertisements featuring motor cars, houses, and the like, are almost always designed to make an appeal to the feminine mind.

On the other hand, men are attracted by the strong and enduring, and those qualities are featured in advertising for them. They also like bodily comfort, while appeals to the palate often are productive because of their appeal to men.

The age of a person has much to do with what is liked or dis-

liked. The requirements of elderly people are much simpler than those of the younger generation, for they were brought up when the necessities of life, as they are understood today, were fewer. Hence, an outdoor bulletin designed to appeal to older people only is seldom seen.

The greatest purchasing power is among people of middle life, between the ages of twenty and fifty. Most of the bulletins and posters, therefore, are designed to appeal to people within these age limits.

But children are by no means to be ignored. Some time, these children are going to be grown men and women, with homes of their own. The child mind is the most susceptible, and lessons taught it will endure. Further, the average man or woman wants to please the child, and may frequently be influenced by the suggestion of the youngster. Every adult is but a grown-up child, and that which appeals to the small boy also affects the older one. Many a man has used his children as an excuse for going to the circus.

The argument used in selling goods to the wealthy is quite different from one which would produce the desired effect with the middle or poorer classes. While a very poor man may like the looks of an imported automobile, the advertisement of such a machine is lost on him. In order to sell the luxuries of life, it is well to place the boards where those who can pay the price will see them. A person with money to spend will often pay more than a thing is actually worth in order to have exclusiveness. Many people will pay more in order to be able to say that they paid more, because they think it creates an impression of their wealth, and gives them prestige among their fellows. Many exclusive shops flourish on this principle.

To appeal to the middle classes, the advertiser should remember that good value is of importance. There is a market for luxuries among these people, for they are usually anxious to make a good appearance. In general, however, to get the sales among this class, the quality of the material and the value have the strongest appeal.

In spite of the fact that the high wages of the recent war were reported to place silk shirts on the men who wash windows, and

furs on their wives, the fact remains that it is more profitable to advertise overalls in the tenement district than it would be to feature them on Riverside Drive. One should advertise Sweet Caporal cigarettes or Union Leader tobacco where the factory worker will see the bulletins while going to and from work. On the other hand, such locations are not good for featuring Phillip Morris Cigarettes or Dunhill's Mixture, which are more expensive.

Another strong influence among those who read the boards is the degree of intelligence. To appeal to the really educated people, the advertisement should have beauty and carry a message which is reasonable and logical. It must be in good taste and not obtrusive. The artistic qualities are of great importance.

To get the student trade it has been proved necessary to recognize the importance of the judgment of this class. Clothing manufacturers particularly cater to students, by featuring college scenes on their advertising boards. Yet there are few commodities which it pays to feature for the benefit of such a limited class.

It is interesting to note that a test was made by the government for measuring the mental capacity of every man who went into the army during the great war. The results were surprising, as showing the low average among so many millions of men, taken from all occupations, in all parts of the United States. Yet because of the wide distribution of origin of those tested, the resulting figures are usually considered as indicative of the average mental capacity of the population of the whole country. It is noteworthy that many of these tests were based on advertisements commonly seen, and that a number of well-known slogans were used in the psychological tests.

Among the less intelligent, the picture has the greatest advertising value. Many a product which could never have been put solidly on the market by the exclusive use of newspapers and periodicals is a success because the billboards have appealed to the uneducated. Even the foreigner who cannot speak English gets the message of the picture.

The origin of those who see the outdoor boards has considerable to do with the success of certain forms of advertising. Most Americans of native birth can read and write. There are excep-

tions, as in certain parts of the South and in some factory towns, yet even the majority of them can understand the usual run of reading matter. But immigration has been such a large factor in increasing the population in the United States that there is a large percentage of inhabitants not only ignorant of the English language, but who are also of distinctly low mental calibre. These people offer a big market, nevertheless. Thus the graphic description given by outdoor pictures often offers the only means of cultivating a market where the majority of the population is of foreign origin.

In the different parts of the country different popular beliefs and customs are in vogue. In New England, people are conservative. In New York City they go to extremes, and fads easily spring up there. In parts of Pennsylvania and Wisconsin are large German elements, and they still cling to German customs. If the advertiser would realize such conditions, particularly in his painted bulletins, he might obtain better results than if he used the same design for all parts of the country.

In certain parts of the South, where there are large numbers of illiterates, it is considered important that the package should be pictured on the outdoor advertisement, so that the product will be recognized when seen on the dealer's shelves.

Receptivity of Mind.—One more psychological fact may be called to the attention of the man who is planning an outdoor campaign. Receptivity of mind is important. The person who reads but little has an open mind most of the time. The big, beautifully colored outdoor board holds a fascination for him. Even though the message of the words may be lost, the picture is received and retained in the mind.

Most people, when traveling on the railroad, are not thinking about important matters. They are on their way to a pleasure resort, going home, or on a business trip. Time hangs heavy on their hands. They read the papers. They read books. This gets monotonous, and they look out the window. Then the mind is receptive. If attractive railway bulletins appear along the route the eye finds a new stimulus, and the mind absorbs the message. The same message is repeated, again and again, and tends to lodge permanently in the reader's brain.

The person in a taxicab, on his way to the theatre, is also in a receptive frame of mind. That this is recognized as a fact by big advertisers is indicated by the number of displays and bulletins of every sort to be seen in the theatre districts of every city.

On a Sunday, riding for pleasure along the boulevards and highways, many a housewife (or husband) sees the bulletins planted along the route and buys later as a result. These people are out on pleasure, and to forget the cares of home; yet every-



FIG. 59.—A Poster Stand at Atlantic City Which Capitalizes the Receptivity of Mind of Pleasure Seekers.

(Courtesy of Atlantic City Poster Adv. Co.)

thing which is new and attractive, if it is intended to appeal to the domestic sense, leaves a marked impression.

At the pleasure resort a feeling of relaxation comes over one. The mind becomes susceptible. In Fig. 59 is shown how advertisers have capitalized on this fact, along the Boardwalk at Atlantic City. Even the churches realize that this is an excellent way to reach the people. Everyone knows, to cite another example, that there are intervals at the baseball game when the eyes travel out to the bulletins which are placed beyond the fielders for the purpose of telling the "fans" where to buy.

Anywhere that people are gathered for pleasure are to be

found people with open minds—minds not concentrated on important thoughts—and hence ready to be convinced by the impressiveness of outdoor advertising.

Preliminary Tests.—The outdoor advertiser today has the benefit of the experience of other advertisers, and of artists, lithographers, and the outdoor advertising companies on which to base his campaign. Nevertheless, these are not always infallible guides.

Some of the larger users of this medium, recognizing this fact, employ laboratory and experimental methods preliminary to placing their advertising before the public. Some of the large outdoor advertising companies do this also. Probably the best method is to have a few posters, or one painted bulletin, made up and placed where it can be observed by the members of the company's organization; and then obtain their reaction. Sometimes the comments of employees and of others who happen to see the work may be of much constructive value.

The artist himself can see the flaws in his work more readily in a full-sized poster, actually in position on a board, than he can by looking at his original painting or sketch. If such experimental methods were more widely employed before campaigns, the result would undoubtedly be an improvement in the advertising value and the artistic appearance of the medium as a whole.

This is but a brief outline of the psychology of outdoor advertising, but it will serve to give the reader an idea of how important it is to have a knowledge of this science before inaugurating an outdoor campaign.

CHAPTER X

ART AND COLOR TECHNIQUE

OUTLINE

- I. Improvement of Outdoor Advertising, Due to
 - A. Better Artists
 - B. Better Understanding of Requirements
- II. Artists' Methods
 - A. Making a Painting
 - 1. Layout
 - 2. Photograph of Model
 - 3. Painting the Picture
 - a. Silhouette
 - b. Appearance at Distance—Use of Mirror
 - c. Strong Light and Shades
 - d. Bold Lines
 - e. Simplicity
 - f. Strength
- III. Color
 - A. Simplicity Necessary
 - B. What Color Is
 - C. Its Effect on the Human Mind
 - 1. Warm—Irritation
 - 2. Cold—Restfulness
 - D. Primary and Secondary Colors
 - 1. What They Are
 - E. Complementary Colors
 - 1. What They Are
 - 2. How Found
 - F. Effect of One Color on Another
 - G. Color Images
 - H. Distance and Atmospheric Perspective
 - 1. Blending through Vibration
 - I. How Effects Are Produced
- IV. Value of Knowledge of These Subjects

A consideration of art and color logically belongs in the discussion of psychology, but it is of such great importance in out-

door advertising that it demands a separate chapter for adequate treatment.

Better Artists with Better Understanding of Requirements.—With artists like Adolph Treidler, Clarence Underwood, J. C. Leyendecker, Herbert Paus, and others in the field, equally as well known, the art of outdoor advertising has been materially improved during the last few years.

Mr. Treidler says that the professional artist knows the considerations necessary to produce pictures which will look well in the open. He has the added advantage of being more familiar with the rules of harmony than the ordinary commercial artist.

Clarence Underwood has suggested that outdoor advertising has improved of late, largely because the professional artists who are making illustrations for this medium have learned what looks well on the boards, what takes the eye of the public.

It is only since the war that most of these artists have gone into this phase of commercial art. Had they not entered the field to make posters for the government and the various war-relief movements, it is doubtful whether many of them would ever have realized the possibilities for development here.

Mr. Underwood, for instance, has practically dropped illustrating for magazines and devotes most of his time to painting pictures for use in advertising. He says there is more to a picture for outdoor advertising than one for a magazine cover. On finishing a poster illustration, he feels that he has "accomplished something." It is more interesting and satisfying than magazine work.

Artists' Methods.—In making a painting for the outdoor boards, the artist makes a very rough layout. He sketches in the spaces for the words and makes an outline of the picture. This enables him to determine the shape required to fit the available space.

The next step is to take the model and pose him or her to conform to this space and outline. A photograph is then taken. This photograph is made out of doors or where there is strong reflected light, so that the lights and shadows will be pronounced. The photograph is used rather to give an idea of the finished whole than it is to paint from.



PLATE I.—Two DeLuxe City Bulletins, Showing Landscape Gardening about Them.

(Courtesy of Foster & Kleiser Co.)



PLATE II.—DeLuxe Illuminated Bulletin, Showing New Style Framing.

(Courtesy of Thos. Cusack Co.)



PLATE III.—Semi-Spectacular Electric Display.
(Courtesy of Foster & Kleiser Co.)



PLATE IV.—High Spot Special Wall Bulletin.

(Courtesy of Thos. Cusack Co.)



PLATE V.—City DeLuxe Bulletin with Grounds around It, Well Laid Out.

(Courtesy of Foster & Kleiser Co.)



PLATE VI.—A Store Bulletin.

(Courtesy of Foster & Kleiser Co.)



PLATE VII.—A DeLuxe Highway Bulletin.

(Courtesy of Foster & Kleiser Co.)



PLATE VIII.—This Regular Boulevard or Highway Bulletin Illustrates how Brief Copy May Be Taken In at a Glance.
(Courtesy of Foster & Kleiser Co.)



PLATE IX.—Railroad Bulletin.

(Courtesy of Thos. Cusack Co.)



PLATE X.—Railroad Bulletin, Set Back from Tracks so as to be Seen Easily from Moving Train.

(Courtesy of Thos. Cusack Co.)



PLATE XI.—Illuminated DeLuxe or Special Painted Wall.

(Courtesy of Foster & Kleiser Co.)



PLATE XII.—Special Painted Display Wall.

(Courtesy of Thos. Cusack Co.)



PLATE XIII.—Regular Wall Bulletin.

(Courtesy of Foster & Kleiser Co.)

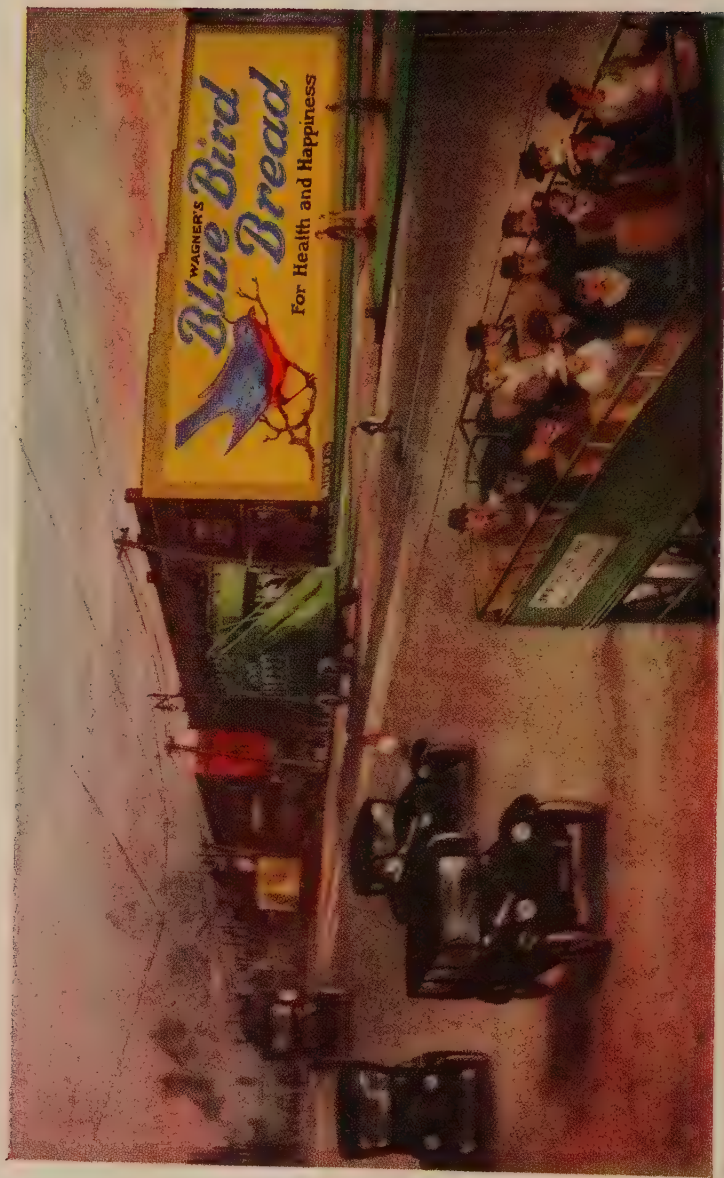


PLATE XIV.—A Regular Painted Wall.

(Courtesy of Walker & Co.)



PLATE XV.—A Familiar Painted Wall. (Courtesy of Walker & Co.)



PLATE XVI.—Wall Bulletin on Side of Store, or Sidewalk Wall Bulletin.

(Courtesy of Foster & Kleiser Co.)



PLATE XVII.—"A" or "B" Wall.

(Courtesy of Foster & Kleiser Co.)



PLATE XVIII.—A Beautiful Painted Wall with Advantageous Approach.

(Courtesy of Walker & Co.)



PLATE XIX.—A Railroad Bulletin Showing an Appeal that Arouses Visual Images.

(Courtesy of Foster & Kleiser Co.)

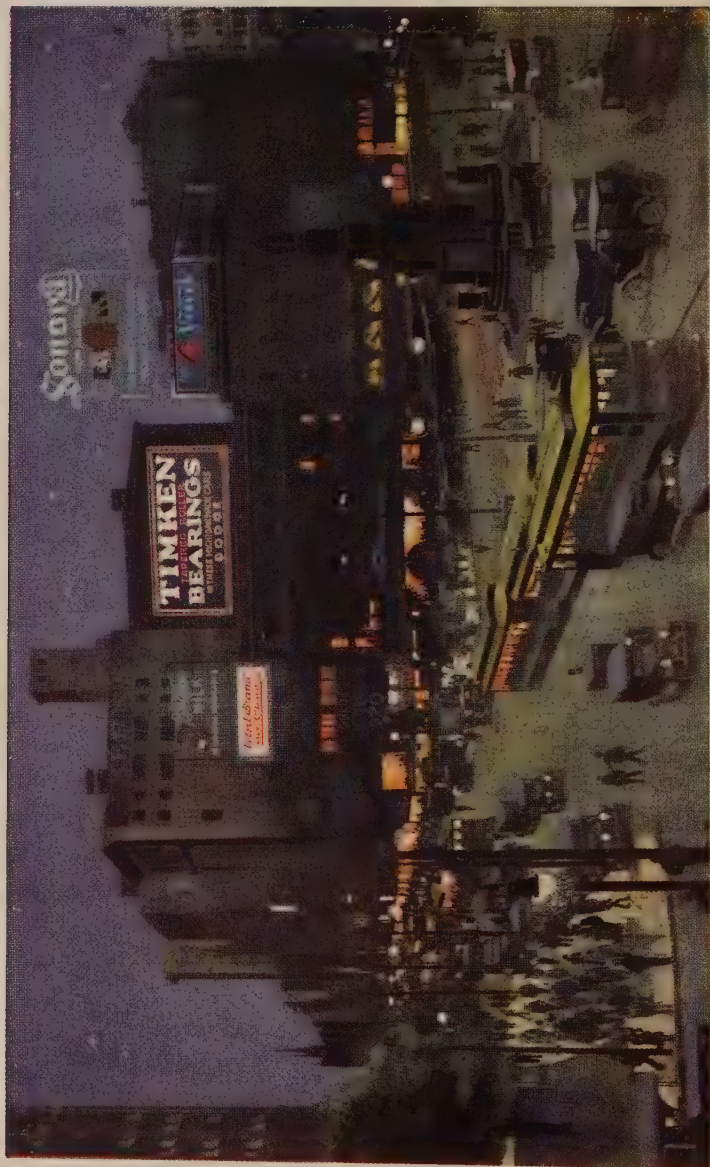


PLATE XX.—Spectacular Electric Displays. The Sonora Display Induces Auditory Images.

(Courtesy of Walker & Co.)



PLATE XXI.—A Store Bulletin.

(Courtesy of Thos. Cusack Co.)



PLATE XXII.—City Bulletin Appealing to Automobile Traffic.

(Courtesy of Thos. Cusack Co.)



PLATE XXIII.—This Large Painted Wall Illustrates the Emphasis
which Size Gives to Outdoor Advertising.
(Courtesy of Foster & Kleiser Co.)



PLATE XXIV.—Far and Near Views of Painted Bulletin, Showing Effect of Atmospheric Perspective on Colors.

(Courtesy of Foster & Kleiser Co.)



PLATE XXV.—This Bulletin Shows the Application of the Principle of Small Lettering.
 (Courtesy of Foster & Kleiser Co.)



PLATE XXVI.—This Bulletin Shows the Application of the Principle of Subdued Lettering.

(Courtesy of Foster & Kleiser Co.)



PLATE XXVII.—City Bulletin.

(Courtesy of Foster & Kleiser Co.)



PLATE XXVIII.—A DeLuxe City Bulletin.

(Courtesy of Walker & Co.)



PLATE XXIX.—A Painted Wall with Special Border. (Courtesy of Walker & Co.)



PLATE XXX.—A DeLuxe City Bulletin Used by a Department Store.

(Courtesy of Walker & Co.)



PLATE XXXI.—A Twenty-four Sheet Poster Used by a Jeweler.
(Courtesy of Walker & Co.)



PLATE XXXII.—A Painted Wall Used to Advertise Butter.

(Courtesy of Walker & Co.)

After these preliminaries the artist has a fairly good idea of what he requires. The model is then posed as for the photograph, again in strong reflected light, and the painting is begun.

"The first thing in painting the picture of a person for a poster," says Mr. Underwood, "is to get a good silhouette." After this is accomplished he paints the thing as he sees it, in as simple a manner as possible. "The simpler the better, so long as you express yourself."

In order to give these poster pictures decorative or carrying qualities, the artist places his easel before a mirror and, as he paints, he continually looks over his shoulder at the reflection of his work. This, of course, completely reverses the picture. It also enables him to get an idea of how it will look at a distance and from different angles.

As he progresses he shows the strong lights and shadows and completes the whole by emphasizing the important lines, strongly and boldly. He aims for clear-cut outlines and colors, without bothering to be too truthful as to minute details.

This maintenance of strength of line, and the avoidance of the unimportant, carries the impression quickly to the mind of the observer and is far more suitable for the poster than any picture, however well done, in which all the lines and colors are softened and blended.

Simplicity is a necessity of advertising, and the work of no artist brings out this quality more clearly than does that of Mr. Underwood. If he is painting a picture of a lady wearing gloves, in order to advertise gloves, he paints what he sees—not the seams and stitching—but the lady wearing gloves. If the lady is smart and trim and good-looking, these qualities will carry over, in the mind of the observer, to the gloves. The passer-by is not going to stop and look for the seams, but rather at the general appearance of the whole.

For pictures of women, this artist uses professional models, but for his men he gets big, strong, outdoor types. Actors are often "too pretty," as he expresses it, so he picks firemen and policemen—rugged fellows with the look of health and strength in their faces. With his skill with the brush he can dress his characters in any way he sees fit.

In order to give strength to the pictures of men, the hands and feet are done slightly too large in proportion to the rest of the body. An examination of the recent posters which have appeared on the boards to advertise Camel cigarettes and Prince Albert tobacco will reveal this fact. It is better to show hands and feet too large than too small, otherwise the effect will be too much that of a fashion plate.

The most important thing in poster painting is to be human. Not everyone can paint a baby and have the reproduction truthful, for all artists do not know babies. If a man has children of his own and has seen them around him, under all conditions, he must know what they look like—know their human side—better than the man who gets his knowledge of babies by occasionally seeing those belonging to someone else.

Color Simplicity.—In the use of colors, as in his draftsmanship, Mr. Underwood adheres to the idea of simplicity. In general, only red, yellow, blue, dark brown, and white paints are used. Shades, tints, and other colors are obtained by mixing these. When a good pure violet is needed, as in the case of painting violets, a special paint of that color is used. For the general run of purples, however, red and blue are mixed.

The laws of color, and how the different colors affect the human mind, constitute a subject every advertiser should understand, in order to know which may be used to advantage and which may not. Most people recognize pleasant color combinations when they see them, but few know how these are produced.

It is said that we are all born color blind. Some people always remain so. The normal person, however, as he or she grows older, develops the ability to distinguish many colors and shades, but no one ever is able to distinguish all which are known to exist.

What Color Is.—Strictly speaking, nothing has color. All nature may be said to be monochromatic. What we know as color depends upon what light is reflected from an object to our eyes. Sunlight appears white, but is made up of rays the vibration lengths of which are different. This is seen in the case of putting these rays through a prism, or in the rainbow, where the white light is broken up and the varying wave lengths of the

different rays deflect each separately so that all of the colors of the spectrum are reflected to our eyes, individually. However, since this reflection of light affects our eyes so as to produce what we call colors, it is necessary that we understand the laws governing them.

Effect of Color on the Mind.—Many tests have been devised by psychologists to determine color preference and color effect. Carl E. Seashore, in his "Elementary Experiments in Psychology," for instance, has devoted some space to the description of simple ways of demonstrating the results of some of the more common laws of color.

It has been found that color preference depends upon education and training, which means that it depends upon taste. Children, negroes, and savages prefer brilliant colors, while those of a higher scale of culture, i. e., people of mature age and with artistic sense, prefer the softer and subdued colors.

Colors have a direct effect on our mental states. Red, yellow, and orange are known as the warm colors, while blue, green, and violet are the cold ones. The warm colors irritate or excite us. We tire of them much more quickly than of the cold colors. The bullfighter uses red to madden the bull. If a piece of red cloth is put in front of a frog he will snap at it. The cool colors are restful.

Probably in the matter of attention value, though, the warm colors are more effective. The railroads use red to denote danger. The warm colors are necessary in outdoor advertising, but they should not be used to such an extent that they will fatigue the eye before the message is taken in. They should be used in proper combination so as not to clash with their surroundings. An artist knows when to use the warm colors and how much of each can be used in order to keep the whole in balance.

A car card recently appeared in some street cars that was an example of what not to do with color. There was no picture, just a considerable amount of copy done in red ink on a yellow background. There was too much copy, to begin with, but it was written in a fairly interesting manner, and some far-riding passengers might have read it had the colors been different. As it was, it took a positive effort of the will to read the message

through, even though the reader might be standing directly in front of it and it might have been in the best of light.

Classifications of Colors.—There has been considerable discussion as to how many pure or primary colors exist. Most writers and artists say three—red, yellow, and blue—and claim that all of the others are derived from these three by mixing. This may be true for colored light, but for the mixing of pigments and aniline colors it is not always found to be practicable. There are certain shades which cannot be obtained by the mixing of paints of these three colors, but which can be manufactured from aniline dyes. For ordinary purposes, however, it may be assumed that the three-color theory is correct.

From the three primary colors are derived three secondary, thus—red and blue give purple, red and yellow give orange, and blue and yellow give green. By combining two secondary colors tertiary colors are obtained, and so on.

If red and blue and yellow are mixed in equal proportions and intensities, black is produced, but white light, sunlight, is made up of all the colors of the spectrum, of which seven are easily distinguishable, namely, red, orange, yellow, green, blue, violet, and purple. Now, if blue and orange or red and green or yellow and purple are mixed, gray is produced.

Orange is said to be complementary to blue, green to red, and purple to yellow, and *vice versa*. The simplest way to find the complement of one of the three primary colors is to take the other two primaries and mix them. For instance, the complement of red is blue and yellow mixed, or green. Some color experts say that the exact complementaries are vermilion and green-blue, yellow-green and red-purple, blue-violet and yellow-orange. Others, like Hering, who is referred to by Seashore, say that there are four primary colors and two pairs of complementaries, namely, yellow and blue, red and bluish-green. Pure colors are so difficult to obtain in paints, however, that for effective poster work the accepted theory of red, yellow, blue—orange, green and purple, may be taken as sufficiently accurate, and will bring about satisfactory results.

Effect of Colors on Each Other.—If two colors are used near each other, each has the effect of changing the appearance

of the other. If two colors which are complementary are used together, each accentuates the other. If two colors are used together which are not complementary, they have varying effects. In general, each deadens the other, but in a few instances they accentuate each other, as in the case of blue and yellow, or one is improved while the other is injured, as in the case of blue and bluish-violet.

If one color is used prominently, its complement should be used prominently in the same poster. Colors which are not complementary may be used near each other, by interposing black, white, or gray between them and using the complementaries side by side.

There are certain effects which colors have on the retina of the eye that it is well to know, in order to avoid grotesque effects. If you look at a spot of color for a few seconds and then look away at a white surface you will see an image of exactly the same size and shape, but of the complementary color. If you have been looking at black, the image will appear in the form of a bright spot, while if you have been looking at white the image will be a dark spot. If the background on which these images is projected is not white, but some other color, that color will be affected by the color of the image.

Thus, if you have been looking at green fields and then look at a yellow poster, the poster will appear to be tinged with orange, as the red after-image from the green is projected on the yellow.

Again, if you look at a certain color against a white background for some time, an area will appear surrounding it of its complementary color. These images will change the appearance of any other colors that may be used adjacently in place of the white background.

Effect of Distance and Atmospheric Perspective.—At a distance colors become modified and outlines become softened, due to atmospheric and color-wave vibrations, as well as to the peculiarities of our eyes. A gray or black against a colored background takes on a color complementary to that of the background. Thus, gray or black—

On a red background appears green.

On a green background appears red.

On a yellow background appears purple.

On a purple background appears yellow.

On a blue background appears orange.

On an orange background appears blue.

If the distance is great enough, the effect of one color may be produced by the use of two others. Let us say that a blue background is needed. In this case, orange should be used in the design. If, for some reason, this cannot be obtained, the same effect may be produced by using red and yellow, side by side, in stripes, if the mass is large enough. At a distance, the whole will appear orange.

At Bowdoin College, the art building appears of a purplish hue, when seen from across the campus, at which distance the outlines of the bricks cannot be distinguished. On approaching, however, it is found that the wall is made up of red bricks and bricks of a bluish-brown, alternated.

Many attempts have been made to determine how a picture will appear at a distance before it is put on the boards. Experiments have been made, with varying success, with the stereopticon. A slide is projected on the screen and then manipulated until it is out of focus. A good picture shows up its good points clearly under these conditions, while the ineffective features are, in theory, blurred and blotted out. Another apparatus that has been tried for this purpose is what is known as a distometer. This works on the principle of a pair of opera glasses reversed. It gives the general result of distance, although the atmospheric perspective is lacking.

A comparison of the two parts of Plate XXIV (in the Color Section) shows the result of color modification due to atmospheric perspective and distance.

Miscellaneous Suggestions.—Clarence Underwood has found it effective to take the strong color of his picture and use it as the color for his letters. This makes the letters seem a part of the picture, and makes them fit in harmoniously with the whole. Some artists in posters showing only the package and the lettering, have made the letters of a color complementary to that of the package. This is effective, especially when used in connection with a black or gray background for the whole.

It is noted that good effects sometimes are produced in poster pictures by the use of shades and shadows of the complementary color. For example, some shade green by mixing in red, working off to a grayish range until the shadow is done in pure red. Sometimes this shading is done in gray and the complementary color carries over to it by the effect on the eye.

Artists quite generally try to use such methods as will make their work easy for the lithographer or copyist to handle. Flat colors are the easiest for them. So, also, bold outlines and clear-cut pictures are appreciated by those who must faithfully reproduce an original painting. Although all of these considerations are well known to the trained artist, he does his work almost by habit, knowing long before the painting is completed what his final result will be.

Many people think that they know the laws of color and that they can produce good combinations when, in reality, they have little conception of color harmony. Women wear more colors than men and have more opportunity to display the results of their taste in this direction. As an instance, if they more fully realized these laws, they would seldom wear purple, which makes the skin look yellow. They would rather wear green, which accentuates red cheeks, than red, which detracts from them.

For the business man who contemplates an outdoor advertising campaign, knowledge of colors and artistic considerations are valuable. With such knowledge he is in a position to check up on his advertising and know whether or not he is receiving the most effective work. If business men generally knew these laws, it would react in favor of better advertising, for they would insist that real artists—men who know how to make paintings “pull”—handle their work. More professional artists would be automatically drawn into the field, and the quality of the whole medium would be improved. As Adolph Treidler has well said, “Outdoor advertising is here to stay. Let us make it as artistic as possible.”

Foster & Kleiser Company has laid down very definite rules for design which are practical and should be of use to anyone who has to do with the medium. Following are some of its rules and comments:

It is the aim of Foster & Kleiser Company to have every design made in its Art Department of such artistic quality that it will compare favorably with the best work produced for any other medium of advertising. It is therefore essential that each design be a well-thought-out advertisement for the article advertised. If a design is gauged by the following points it will assist the advertiser, as well as the salesman and designer, to determine the necessary qualifications of a good design for use in the outdoor medium:

First. Does it contain an advertising idea?

Second. Is it a good advertisement for the article advertised?

Third. Can the first and secondary messages be read—if the bulletin is a short reader or city bulletin—at twenty-five feet; if it is a long reader or a highway bulletin, at seventy-five feet? (These measurements apply to the design viewed inside the Art Department and not on the street or highway.)

Fourth. If the lettering is small and compact, has it sufficient contrast to be read at the above distances?

Fifth. If the lettering is of subdued nature, and lacking in contrast, has it sufficient open field of background around the letters, or is the message itself large enough to be read at these distances?

1. Since the first function of design is the selling of an advertised article, it should possess a selling idea, telling at a glance, either through word or picture, a message which will create a desire to own the article advertised.

This message is divisible generally into four important points: the name of the article, where it is sold, what it is used for, and a reason why it should be used. These four points can be put before the prospective purchaser in an unlimited number of ways. The first two are generally expressed by the printed word, while the other two are more susceptible to pictorial treatment.

These four points are fundamental, and the designer should carefully consider them before starting his preliminary layout. The latitude of pictorial arrangement and reading matter will permit of endless methods of treatment of a given subject, but the fundamental principle should always be kept in mind, i. e., it must possess an advertising idea and, as far as possible, a direct appeal to the prospective purchaser. In certain cases, such as the advertising of pleasure automobiles, this can be accomplished by the association of the automobile with beautiful surroundings, or with a character of design which would create the atmosphere which this particular car seeks to impress upon those viewing the advertisement. It should be borne in mind, however, that, outside of the high-priced cars, which are of a distinctive design, or so

well known that they are usually recognized by their lines or by certain distinctive characteristics, there are many automobiles the lines and general character of which are so similar that an abstract appeal, such as their association with beauty alone, will not be sufficient to make a good advertisement for this type of automobile. This objection may, of course, be overcome if the reading matter is of such size and the dominant selling point brought forward in such a way by the printed word or picture that it is quickly evident to anyone looking at the advertisement that it is distinctly an advertisement for that car alone.

These same facts should be borne in mind in tire advertising, as tires are more or less alike, and, outside of their tread and slogan, their characteristics are so much the same that it is a difficult problem to devise designs which will bring forward the selling point of any particular tire in an individual way. Articles which have specific selling points, such as automobile accessories, motor oils, and food products, should be advertised by a design embodying this specific idea or selling point.

2. All designs should be made in some form of flat poster treatment; first, because it may be reproduced simply and economically, and, second, because this type of design has the strongest effect on the street, owing to the fact that treatment is not in competition with the realistic objects surrounding the board.

3. In planning an advertisement, the designer should remember that the lettering is a vital part of the design and its placement in relation to the balance of the design should be carefully considered. Unless this is done, the lettering, which is the primary essential, remains apart from the design and the eye must make an extra effort in order to register it.

There are two ways of planning designs: one by emphasizing the picture and keeping the lettering minor, if the picture contains the real message, or the reverse if the lettering is of the greater importance. Proportion, color, and arrangement are factors to be considered in the planning of a design so that the eye may grasp in proper sequence the points which the message should convey.

4. All designs should be lettered so as to read at a proper distance—that is, a distance sufficient to give the bulletin its fullest value from the standpoint of its approach. In the cities, with *De Luxe* and *City Bulletins*, the design itself (as viewed in the studio) should be easily readable at twenty-five feet. This would give it good readability on the street at three hundred feet. The city bulletins come under the head of “close readers,” and highway bulletins, or city bulletins which have a long approach, may be termed “long readers.” The lettering on the long readers should be read easily at seventy-five feet on the design

itself, which would give readability on the street or highway at nine hundred feet, or approximately two blocks. This shows clearly the inadvisability of using on highway boards designs prepared for a city display.

5. A simple test will show anyone that lettering occupying a space of three or four inches on a design for a city bulletin, if it has the proper contrast, can be read at a distance of twenty-five feet, or on the street at three hundred feet, but this can be done only if the lettering has sufficient contrast in color with the background on which it is placed, or if it has sufficient space around it (see Plate XXV in the Color Section). This should obviate any necessity on the part of the designer to feel he must spread his lettering clear across his design. However, in cases where, owing to the character of design, it is necessary to subdue the lettering, or to have it of so little contrast that its value is very close to the background upon which it is placed, then the lettering should be made larger and enough space left around the letters to make them readable at the distance mentioned (see Plate XXVI in the Color Section).

In making designs for highway bulletins, it is absolutely essential that the main line of lettering and its accompaniment, or secondary message, such as the address or slogan or descriptive line, be easily read at nine hundred feet, and of such contrast that its message goes over quickly. Any smaller lettering of a descriptive nature, not a necessary part of the appeal, but of such character as is necessary to appear on the bulletin, can be subdued to the point where it can be read at one-half the distance, or four hundred and fifty feet; in other words, there is no occasion to have lettering on a bulletin unless this lettering is meant to be read, and if it is essential that it appear on the bulletin it is essential that it be read either at its full distance of nine hundred feet, or one-half this distance, four hundred and fifty feet.

The artist should exercise great discrimination in the selection of the material to be placed for short reading, and be sure the two main factors or messages embodied in the design are easily readable at the proper distance.

6. In making designs for a new contract, providing it is of a nature which permits this treatment, at least a year's designs should be made and O. K.'d for painting. In some cases this is impractical, as in instances where styles change or where there is an uncertainty as to the form of appeal. However, a majority of the contracts are susceptible to this treatment, and it should be the aim of every salesman to encourage his customer to O. K. a series of designs for at least one year, and more if possible. This will facilitate the work in the Art Department and give the designer while at work on the problem the

opportunity of concentrating on it, which is always productive of better work. Other mediums of advertising pursue this policy to a great degree, and its practice by us will result in a more consistent campaign and a higher quality of work.

7. All designs should first be made in the form of a "thought-sketch," either in pencil or rough color, and submitted to the advertiser before the final full-color design is made. These "thought-sketches" are rough ideas, but should convey the general scheme or thought in such a way that the advertiser can see at a glance the general idea and reading matter to be incorporated in the finished design.

This rule should be strictly adhered to in order that the waste incident to making full-color designs which are later rejected may be eliminated. It is much more economical and satisfactory to make two or three "thought-sketches" than it is to present a finished design, which may require various changes, many of which may have a tendency to spoil the general effect of the entire design when completed. Salesmen desiring full-color designs should be absolutely sure of what the customer requires, and, before asking the Art Department to produce a full-color design, should take the matter up with the local manager for his decision as to its feasibility. The theory of "thought-sketches" is correct and its principle is used by all mediums of advertising.

Color treatment is so important that no advertiser can afford to undertake an outdoor campaign without knowing the principles that govern colors and their use. He should, however, leave it largely to the artist to decide on these matters, who is, or should be, an expert in that field.

CHAPTER XI

WAR ADVERTISING AND ITS INFLUENCE

OUTLINE

- I. What It Accomplished
 - A. For the Country
 - B. For Outdoor Advertising as a Medium
- II. The Appeal
 - A. How Different from That of Other Outdoor Advertising
 - 1. Limitations of Appeal of Commercial Advertising
 - 2. Universality of Appeal of War Advertising
- III. Copy and Art Work
 - A. Use of the Direct Command
 - B. High Quality
 - C. Division of Pictorial Publicity
 - 1. Members and Contributors
- IV. What It Was Used For
 - A. By the Government
 - 1. Liberty Loans
 - 2. War Savings Stamps and Certificates
 - 3. Recruiting
 - 4. Food Conservation
 - 5. Fuel Conservation
 - B. American Red Cross
 - C. United War Work
 - 1. National War Workers' Council of the Y. M. C. A.
 - 2. War Work Council of the Y. W. C. A.
 - 3. National Catholic War Council (K. of C.)
 - 4. Jewish Welfare Board
 - 5. War Camp Community Service
 - 6. Salvation Army
 - D. Near East Relief
- V. Foreign War Outdoor Advertising
- VI. Some Conclusions and Suggestions

The use of posters during the war has proved to be the greatest single influence for the permanent betterment of this medium, and of its endorsement by public opinion. The quality of the

outdoor advertising used in the various drives and campaigns was so far ahead of that with which either advertisers or consumers had previously been familiar that a return to former methods by private advertising after the war was out of the question. The best artists had been enlisted for this type of war publicity; their designs and pictures were of a high order of merit; and the possibilities of using a really first-rate art product generally for outdoor advertising were widely realized.

In consequence, there are today artists doing commercial poster work who probably would never have been called upon for this kind of endeavor had it not been for the traditions established during the war. Figures 60 and 61 are examples of this sort of work. Figure 60, it may be noted, was reproduced in an English publication, by permission of the American lithographer. Some American critic saw the English reproduction, and inquired why American artists could not produce such work, not knowing that it was, in reality, done by an American artist and lithographed by an American lithographer. This portrait, incidentally, has been called by some the "greatest American poster."

In view of the impetus thus given to outdoor advertising by its war uses, this chapter is included in the belief that the advertiser about to launch a campaign should be able to gain both inspiration and practical suggestions from a recital of the facts.

What War Advertising Accomplished.—The outdoor advertising of the war period, used for promoting the interests of the various governments, in almost every country participating on the side of the allies, was one of the big factors which contributed to final victory. War advertising represents the largest outdoor campaign ever carried on.

In the United States, this medium was employed to urge preparedness, even before we were actually involved. It was used in every large drive thereafter which was instituted for the raising of men or money until after the Armistice was signed. Even then it was not dropped, but a determined campaign was launched to make the Victory Loan a success. A little later another drive was made to secure funds for the relief of suffering in the Near East. Since the war, the Red Cross, the Y. M. C. A., the Salva-

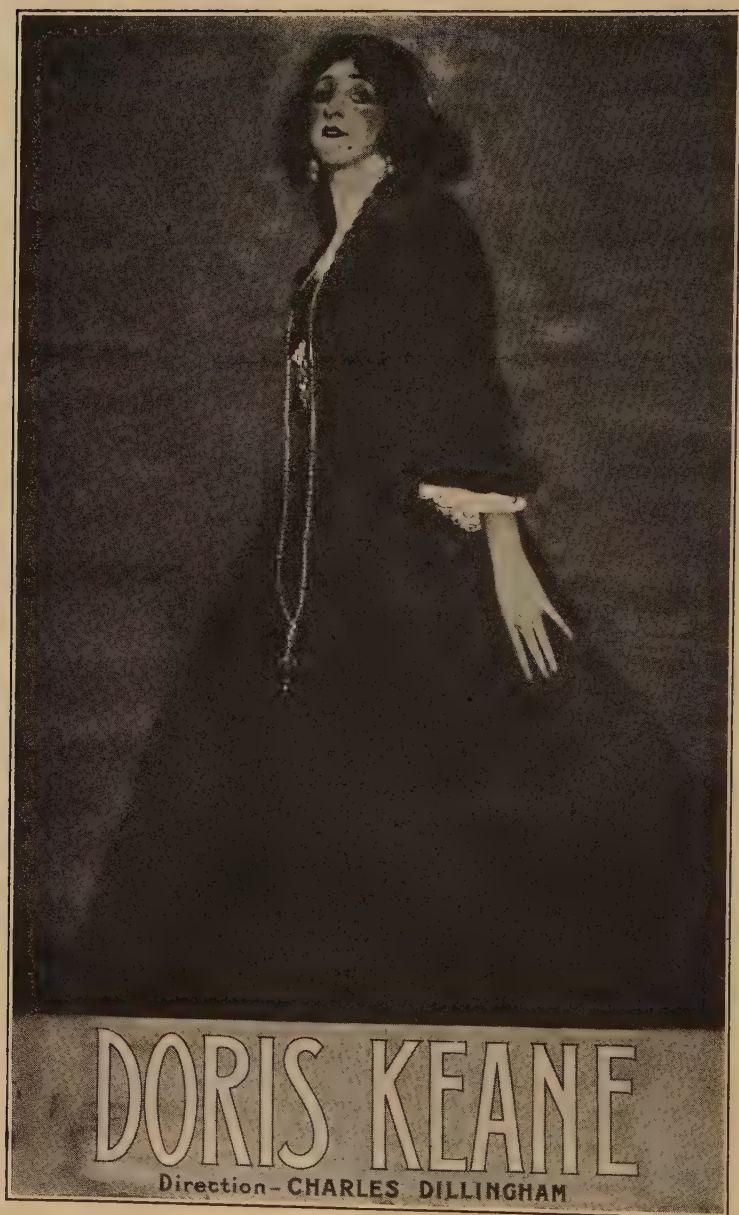


FIG. 60.—This Has Been Called the Greatest American Poster
(Courtesy Peter Carey.)



Helen Hayes
 in the Comedy
 “TO THE LADIES!”

By George S. Kaufman and Marc Connelly
 Authors of “DULCY”
 Direction ~ A.L. Erlanger and George C. Tyler

FIG. 61.—An Etching, by Haskell

(Courtesy Peter Carey.)

tion Army, and other organizations have continued to use it to raise money when needed.

Painted boards and walls were used, and electric displays were turned over to the government, but by far the most of the outdoor advertising was in the form of posters. These appeared everywhere: on the panels of the posting companies, in the street railway stations, in the windows of private homes and places of business, on public property, everywhere that space enough could be found. All kinds and sizes were used, from one sheet to twenty-four sheets in size, also small cards, odd shapes which were hung on door knobs, etc. Where lithographs were not at once available, manographs were made.

The value of this publicity was testified to by numerous letters written to those who were handling the outdoor advertising. Officials, not only the President, but members of his cabinet, members of committees, state, county, and town officials, army officers, newspapers, in fact, almost everybody agreed to the value of the work done by this outdoor publicity.

Most of the work of getting out these posters and putting them in place was contributed gratis. Like any great thing that is done with altruistic motives, these campaigns have reacted in untold benefit to those who helped make them a success. War work was the greatest impetus outdoor advertising ever received. The medium was advanced by the better class of artists who took a hand in the work. It was approved by all. It was popularized. Advertisers were made to see what a force outdoor advertising can carry.

The Appeal.—War advertising had considerable advantage over commercial advertising in its appeal. The emotions aroused were more numerous, stronger, and closer to the heart. In marketing a product the number of appeals which can be made is limited to a very few. In war advertising, the number is almost unlimited. Emotions such as fear, hate, and the feeling of horror could be aroused for the benefit of the cause. If these same states of mind are brought to the fore in commercial advertising, let us say in connection with the selling of cake or clothing, the result is likely to be detrimental rather than beneficial.

Some of the appeals actually to be discovered in the war adver-



FIG. 62.—Four Posters of Strong Appeal. The Upper Left Arouses Horror, the Upper Right—Hate, the Lower Left—Hope, the Lower Right—Patriotism
(Courtesy of The Treasury Department.)

tising are: competition, fear, horror, Fig. 62, upper left; hate, Fig. 62, upper right; hope, Fig. 62, lower left; patriotism, Fig. 62, lower right; responsibility, security, pride, admiration, sacrifice, shame, pity, thrift, revenge, spirit of adventure, sportsmanship, and others.

Copy and Art Work.—The direct command was made use of in war advertising, in a large percentage of the posters. It could be used here more readily and more effectively than it can in commercial advertising, because the government was in a position to command its citizens and the common good demanded that the whole business of conducting the war be carried on in a way which would be convincing, not only to our own citizens and to our allies, but also to our enemies. So strong was the appeal that the command was widely obeyed. Figure 63 is a poster in which the command type of copy is notably effective.

It was recognized early in the war that advertising—"propaganda"—was one of the most powerful of weapons. Our allies had already discovered this and had their campaigns well under way before this country went in. The work was not left in the hands of novices, but the best copywriters and artists were utilized.

Before America declared hostilities, famous artists individually volunteered their services and continued to do so throughout the entire war period. As soon as the United States had actually got its war activities organized, an association of artists was formed under the leadership of Charles Dana Gibson. This was known as the Division of Pictorial Publicity, and, according to *The Poster*, at the outset had as its members Herbert Adams, president of the National Academy of Design; Edwin H. Bashfield, mural artist and formerly president of the Fine Arts Federation of America; Cass Gilbert, architect and former president of the Architectural League; Joseph Pennell, William J. Beanley, F. G. Cooper, C. B. Falls, Louis Fancher, Malvina Hoffman, Wallace Morgan, Herbert Paus, H. Devitt Welch, W. A. Rogers, John E. Sheridan, Frank J. Sheridan, Henry Townsend, Adolph Treidler, C. D. Williams, and F. D. Casey.

As the necessity for more pictures grew, other artists fell into line and contributed. Soon posters were done by such well-known



FIG. 63.—Command Copy

(Courtesy of The Treasury Department.)

people as Henry Reuterdaahl, F. X. Leyendecker, J. C. Leyendecker, Tony Sarg, W. Fosdick, Jules Guerin, Charles Chapman, W. J. Aylward, W. Blumenschein, Howard Chandler Christy, James Montgomery Flagg, May Wilson Preston, Howard Giles, Henry Raleigh, Eugenie De Land, Albert Herter, Arthur William Browne, S. J. Woolf, Haskell Coffin, Neysa McMein, F. Luis Mora, John Colenutt, M. Leone Bracker, J. Allen St. John, J. Scott Williams, Walter H. Everett, F. Strothmann, Elsworth Young, F. Fayerweather Babcock, Herman Pfeifer, W. B. King, Ethel Betts Bain, Gerrit A. Beneker, Clyde Forsythe, L. A. Shafer, Clarence Underwood, Alfred Everett Orr, W. Livingston Larned, A. E. Foringer, Harrison Fisher, Robert Reid, and almost every other well-known artist in America.

Many of these people thus came to realize the possibilities of poster art, and have continued to do work of this sort for private concerns since the government no longer has need of their services in this direction. It is to be regretted that more did not stay in the poster field. It is lucrative work for the artist, but, better yet, every first-class artist who makes posters adds something to the improvement of the outdoor medium.

It would be an endless task to attempt to tell of the work of even a small part of these famous people who contributed so generously to the publicity which helped make possible the winning of the war. However, there are some achievements which stand out so vividly in the memory of all of us that they might well be mentioned for the special interest which they attracted.

Alfred Everett Orr's "For Home and Country," shown in Fig. 64, was one of the most popular of posters. Nearly two million copies were lithographed, and three hundred thousand of them were sent to Europe.

Force and strength are evident in Herbert Paus' "To Make the World a Decent Place to Live In," Fig. 64. Mr. Paus is one of those who has since helped elevate the standard of commercial posters. One of his notable contributions in this field is the series of Mother Goose Rhymes, illustrated, which he did for Bond bread.

With all the horror which lived in the hearts of the people



FIG. 64.—Herbert Paus' "To Make the World a Decent Place to Live In," and Alfred Everitt Orr's "For Home and Country," One of the Most Popular of War Posters
(Courtesy of The Treasury Department.)

the world over during the four years of the war, most of the posters contributed to that feeling, for it was largely that and the hatred begotten by horror and anger which spurred people on to action. But with the call for revenge and killing on all sides, now and then people were refreshed by the appeals of the Red Cross, whose work it was to relieve suffering, not to cause it. Perhaps it was the high ideals of this organization, working more for humanity than for any particular country or government, which inspired art in its beautiful form.

Many posters were used by the Red Cross, but two that were used in the 1918 Roll Call are two of the best remembered of all the war advertising. One of these is the Harrison Fisher painting in right half Fig. 65. The other is "The Greatest Mother in the World," by A. E. Foringer, Fig. 66. The original and those of the other posters used by this organization hang in the American Red Cross Museum at National Headquarters, in Washington, which is the first permanent Red Cross Museum instituted by any national Red Cross society.

"The Greatest Mother" made the artist famous, although he was well known. Previously he had won prizes for his work for the city of Newark, New Jersey, and for decorations for the court house for Yonkers, New York.

This "Red Cross Madonna" was originally done as a monochrome for a magazine illustration. When people saw it, it was immediately popular. It was painted in ten-color enlargements on the high spots, posted all over New York as a twenty-four-sheet poster, in one color, and printed in magazines and papers throughout the country. It was then reproduced in colors, in ten-inch by fifteen-inch size, and six hundred thousand copies distributed gratis by the New York World and a Red Cross auxiliary board. It is claimed that this picture was more numerously printed and seen by a greater number of people in a greater number of places than any picture before in the same length of time. In 1918 Henry Tyrell stated in the New York World that "as many copies of it have been reproduced as dollars have been given to the Red Cross fund."

The model was Miss Agnes Tait, an artist herself, and not a



FIG. 65.—Harrison Fisher's Red Cross Poster, on Right, and A. E. Foringer's "Still the Greatest Mother," on the Left
(Courtesy of The American Red Cross.)

professional model. The original idea was that of Courtland N. Smith, an advertising man. The original picture was done in two sittings.

The left half of Fig. 65, "Still the Greatest Mother in the World," was also done by Mr. Foringer, and carries out the



FIG. 66.—"The Greatest Mother in the World," Probably the Most Printed of All War Posters

(Courtesy of The American Red Cross.)

original mother idea, as did several other posters later used by the Red Cross.

What War Advertising Was Used For.—Outdoor advertising was used by all government departments and all relief organizations which had a message for the people. An analysis of the different uses shows:

- A. Government Advertising, for
 - 1. The Five Bond Issues
 - 2. War Savings Stamps and Certificates
 - 3. Recruiting
 - 4. Food Conservation
 - 5. Fuel Conservation
- B. Red Cross
- C. United War Work Campaign, Consisting of
 - 1. National War Work Council of the Y. M. C. A.
 - 2. War Work Council of the Y. W. C. A.
 - 3. National Catholic War Council (K. of C.)
 - 4. Jewish Welfare Board
 - 5. War Camp Community Service
 - 6. American Library Association
 - 7. Salvation Army
- D. Near East Relief

When we realize how extensively outdoor advertising was used during the war, and how prompt was the response, there can be but little doubt of the efficiency of this medium. Even President Woodrow Wilson, in a letter of July 9, 1919, to the representative of the Poster Advertising Association, at Washington, after praising the poster work done in connection with Liberty Loan, Fuel, Food, Red Cross, and other campaigns, said: "The value of such service cannot be overestimated."

During the First Liberty Loan campaign approximately two million posters were used, and \$1,989,455,550 worth of bonds were sold. In the Second, nearly seven million posters were used and \$3,807,865,000 raised. For the Third, approximately nine million posters were printed and \$4,175,650,050 raised. For the Fourth, ten million posters were used and \$6,964,581,250 raised. For the Fifth, or Victory Loan, there are no available figures as to the number of posters, but everyone remembers that they were extensively distributed. The amount raised was \$4,497,818,250. These figures include the twenty-four-sheet posters, thousands of which appeared on panels donated by the outdoor advertising companies, but do not include the manographs made at the expense of plant owners. In the Fourth Liberty Loan campaign fifty thousand twenty-four-sheet posters were lithographed. The figures of amounts raised are taken from the totals of allotments



FIG. 67.—Four Effective Red Cross Posters which Show the High Type of Art Work Employed and the Strength of the Appeal

(Courtesy of The American Red Cross.)

by states, corrected to Oct. 31, 1920, as published in the *World Almanac* for 1921.

The success of outdoor advertising in the promotion of the sale of Liberty Bonds made it natural that the same medium should be employed for the selling of War Savings Stamps and Certificates. Many twenty-four-sheet posters and smaller ones carried the appeal into all parts of the country and did their share in raising the \$2,000,000,000 which was needed from this source.

Our government has for years recognized the power of the picture in bringing men into the army and navy. Everyone is familiar with recruiting posters in post offices and on stands. When the war made it necessary to raise enormous bodies of men to supplement the handful who then constituted our fighting forces, new designs were worked out and spread upon the boards. One of the most familiar and effective was that made for the marines by James Montgomery Flagg. It showed a young civilian who had been reading of atrocities in the paper. He was in the act of taking off his coat in preparation for a fight. The caption was "Tell It to the Marines."

Then came the food conservation movement. In this, as in the fuel conservation campaign, poster advertising was one of the big factors. Everyone remembers the appeals to eat less of this or that, in order to send more to feed the fighters. Equally familiar was the twenty-four-sheet command to "Keep your rooms at 68°. Save that extra shovelful of coal."

Along with the work of raising money and men, saving food and fuel for the government, came the necessity to care for the wounded and to keep up the morale of the soldiers.

To care for the wounded was the province of the great American Red Cross. Money was a necessity and, as has already been mentioned, some of the most beautiful posters ever painted were made for the purpose of raising this necessary money. They not only helped the organization to raise funds, but were also used to recruit nurses. Figure 67 represents examples of typical Red Cross posters. Of twenty-four-sheet posters alone, the Red Cross used:

First War Fund Campaign.....	8,000
Second War Fund Campaign.....	10,000
First Christmas Membership Campaign.....	12,000
Red Cross Christmas Roll Call (Second Membership Campaign)...	13,000
Total.....	43,000

The amounts of money raised are shown below. Memberships are by fiscal year periods and not strictly by drives. That is to say, the figures are from July 1 to June 30, whereas the drives should be from November to November for the last two years and from Christmas to Christmas previous to that. The figures given are in round numbers.

War Drives and Membership Drives from July 1, 1917, to June 30, 1921:	
Contributions received as result of the first War Drive.....	\$114,000,000
Contributions received as result of the second War Drive.....	180,000,000
Total.....	\$294,000,000

The quota set in each instance was \$100,000,000.

Of the total realized, \$60,000,000 was retained by the Chapters for local war relief work.

Membership dues collected:

Fiscal Year ending June 30, 1918.....	\$24,500,000
Fiscal Year ending June 30, 1919.....	20,727,000
Fiscal Year ending June 30, 1920.....	9,347,000
Fiscal Year ending June 30, 1921.....	6,343,000
Total.....	\$60,917,000

A drive for Junior Red Cross membership was made in 1918 which resulted in the raising of \$2,000,000.

The organizations which were striving to keep up the morale of our men and to make life more pleasant for them at first conducted their drives independently. In the fall of 1918 came a drive for all of them combined, under the name of the United War Work Organizations. Posters were used profusely everywhere, and money and men were raised. The National War Work Council of the Y. M. C. A. conducted two campaigns prior to the united drive. No specific totals were set in advance, but the following results were achieved:

First Campaign, April 26 to May 3, 1917.....	\$ 5,113,667
Second Campaign, November 11 to November 19, 1917.....	53,334,546

The third drive for funds was the united drive. In this it was agreed that the funds collected should be distributed *pro rata* among the seven societies. This meant that the funds were to be divided in proportion as the budget of each was related to the total budget of all. The Y. M. C. A. budget was \$100,000,000 and was 58.65 per cent of the total budget. After the drive was completed, this organization received \$100,759,731. In Fig. 68 (upper half) is an example of a poster used by the Y. M. C. A. in the united drive.

Another society which received funds through the united drive was the War Work Council of the Y. W. C. A. The lower part of Fig. 68, and Fig. 69, show examples of posters made by the famous artists Nesa McMein and Adolph Treidler, respectively.

The National Catholic War Council (K. of C.) used posters in their work of raising funds for welfare work, but none were available for illustration here.

The Jewish Welfare Board did its only outdoor advertising during the united drive. Figure 70 shows examples of the posters used by this organization. The War Camp Community Service did its outdoor advertising through the united drive. Figure 71 illustrates one of theirs. The American Library Association was represented in the combined advertising done in the united movement. The Salvation Army developed but one poster during the war. This organization's greatest outdoor advertising was done in the united drive.

In the United War Work campaign, funds were raised for all seven of these societies, and the publicity work was done under the direction of Bruce Barton, a well-known New York advertising man. In addition to posters for some of the individual organizations, there were others issued, such as is shown in Fig. 71. In this campaign a goal of \$170,500,000 was set, and it was oversubscribed.

After the armistice was signed came a call to help the Armenian and Syrian people in distress. The Near East Relief was formed and a drive instituted to secure \$30,000,000 by contribution. Once more the poster had its place in helping those behind the movement to reach the desired quota.

Not only was outdoor advertising effective in the United States,



FIG. 68.—Two Y. M. C. A. Posters

(Courtesy of the International Committee of the Y. M. C. A.)



FIG. 69.—A Y. W. C. A. Poster

(Courtesy Adolph Treidler.)

CIVILIANS

WHEN WE GO
THROUGH THIS
WE NEED ALL THE
HELP AND COMFORT
YOU CAN GIVE.



The JEWISH WELFARE BOARD
United War Work Campaign - Week of November 11-1918

**BRIGHTEN HIS DAYS
UNTIL THE
HORN OF ABUNDANCE**

**FIELD WORKERS
NEEDED**

FOR TRANSPORT
AND OVERSEAS
SERVICE

Mature resourceful men and women-Teachers
with a personal appeal - Natural entertainers
and good "Allaround" fellows
Apply immediately to the PERSONNEL DIVISION
of the **JEWISH WELFARE BOARD**
U.S. ARMY and NAVY
149 Fifth Ave.
New York City

Fig. 70.—Two Posters Used by the Jewish Welfare Board

(Courtesy of The Jewish Welfare Board.)



Fig. 71.—Three Posters Used by the United Drive

(Courtesy of Community Service, Inc., and The Jewish Welfare Board.)



FIG. 72.—The Lower Right Picture is a Polish Poster. The Other Three are French National Loan Posters

(Courtesy of The American Red Cross.)



FIG. 73.—French Posters. Upper Picture: A Poster Used to Raise Funds for French War Orphans. Lower Picture: Posters Beside the Subway, Place de la Concorde, Paris

(Courtesy of The American Red Cross.)

but it was found to be virtually a necessity in Canada, France, England, Belgium, in fact, everywhere that people lived who could be appealed to to help the allies. Some of the smaller American posters were sent to the A. E. F., and our aviators dropped them behind the German lines so that the enemy could know how things were done in America.

Figure 72 shows a reproduction of a poster used in Poland, showing the emblem of the Polish Falcons of America. Figure 73 shows war posters on a wall near a subway entrance in the Place de la Concorde, Paris. Other French posters are in Figs. 72 and 73.

So many factors contributed to the success of the war and war campaigns that it would be impossible to estimate the value of any single poster or series of posters. Nevertheless, unprecedented sums of money were repeatedly raised, and in all of the big campaigns outdoor advertising played an important part, as has been testified to repeatedly. It is significant, in considering the importance which officials apparently attach to the medium, that the larger the sum to be raised, the more posters were used. This probably applied to other media, also, but a goodly share of credit in every case is due to the outdoor campaigns.

Not only did the outdoor advertising interests do a great service to the country and to the world by their war work, but that work showed the world the possibilities of the medium and established it for all time as a successful means of publicity.

CHAPTER XII

SOME INTERESTING EXAMPLES OF OUTDOOR ADVERTISING

OUTLINE

- I. National
 - A. Dodge Brothers
 - B. Palmolive Soap
 - C. National Prosperity Campaign
 - D. Coffee Advertising
 - 1. Cheek-Neal—Maxwell House Coffee
 - E. Sweet Caporal Cigarettes
 - F. O'Sullivan Rubber Heels
 - G. Wm. Wrigley, Jr., Company
- II. Local Outdoor Advertising
 - A. Examples

In preparing an outdoor advertising campaign, one advertiser may often benefit by the experience of others. There are examples which have been so successful and have attracted such interest and attention that a description of some of these may be helpful.

Dodge Brothers' Campaign.—One campaign known to millions is that of Dodge Brothers. They use painted bulletins and posters, for the most part. These are all of similar design—all have a uniform shade of deep blue with white lettering. The lettering on all is of uniform style. See Fig. 74.

The outdoor advertising began in the metropolitan centers in August, 1914. The first poster bore only the slogan, "It speaks for itself." This was a teaser and bore no name, no explanation. It made the people interested and curious, however, and the next one read simply, "Dodge Brothers."

The campaign started four months before the first car was marketed and, since that time, seven hundred thousand Dodge

cars have been sold, the outdoor advertising being kept up continuously, winter and summer, year after year. G. H. Phelps, formerly the company's director of advertising, says: "In our estimation, continuity is one of the vital things to remember in outdoor advertising. Do not permit your message or your name to become dim in the mind of your public—even for a week or a month. Keep hammering away."

The copy is always brief, full of interest, and can be taken in at a glance. Some examples of the slogans used are: "Dodge Brothers' Motor Car," "Dodge Brothers' Sedan," "What Comes After the Purchase Price?" "Low Operating Cost," "A Good Name." They "induce thought and create discussion." This means the people who see them talk and think about the product. Figure 74 shows typical examples.

Many advantages, according to Mr. Phelps, result from the practice of having both color and layout permanently uniform, and from applying the same design for both posters and painted bulletins. Practically everyone now recognizes at a glance the blue background and white lettering of Dodge Brothers' outdoor advertising—in fact, people come subconsciously to think of Dodge Brothers' name before the copy is distinguishable. For this reason they are not at all concerned when anyone seeks to imitate or emulate by putting out a similar poster. Even the color and the design exert a certain subtle influence in favor of Dodge Brothers. They remind people of what they *expected to see*.

Mr. Phelps says further:

Interesting incidents have followed from our insistence on a particular shade of blue, which most people have come to associate unconsciously with Dodge Brothers' name. During the war, certain ingredients of the blue ink, which had long been supplied from Germany, were at a premium. There was absolute certainty that the supply in this country would soon be exhausted. Knowing that no variation from the standard blue would even be considered, the lithographers scoured the country in their efforts to secure these ingredients. Just as the supply was about gone, the *Deutschland* made its historic trip across the Atlantic. In its hold was a quantity of these necessary chemicals. Needless to say, that portion of its cargo was immediately unloaded and rushed to Chicago for use in lithographing Dodge Brothers' posters.

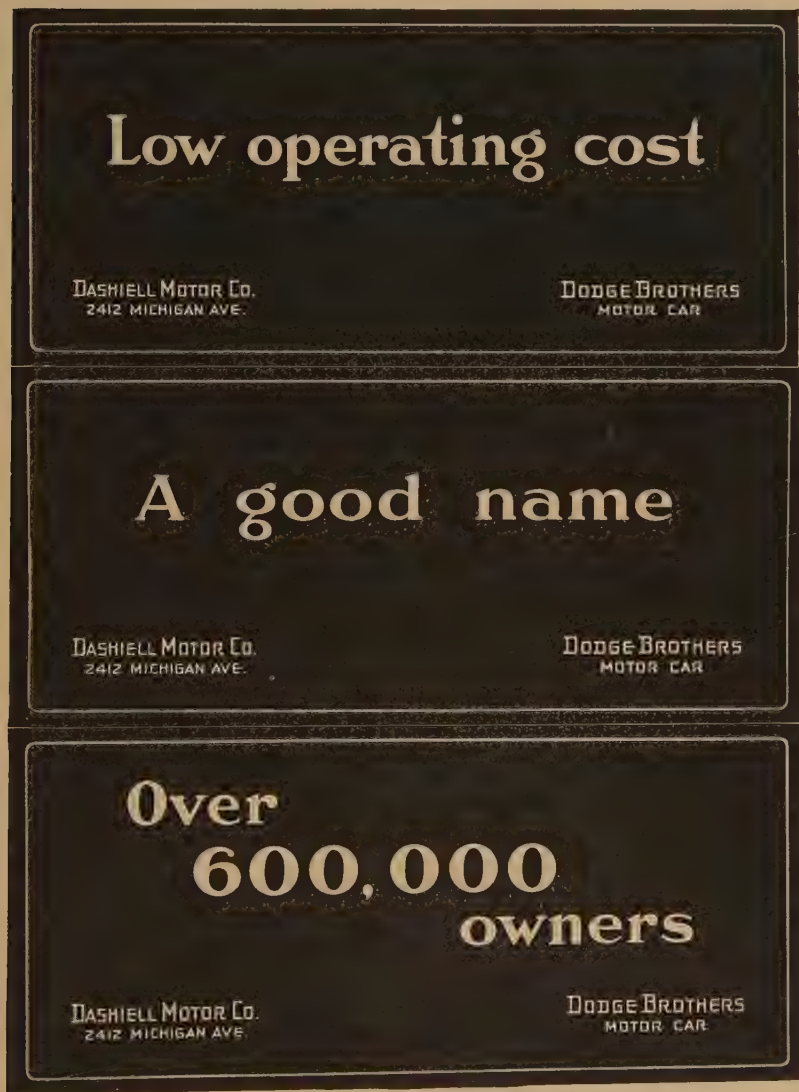


FIG. 74.—Three Posters Used by Dodge Brothers. The Originals had Blue Grounds with White Lettering
(Courtesy of Dodge Brothers.)

This campaign is one in which no illustrations have been used, yet the posters are among the most dignified to be found, and



FIG. 75.—A Palmolive Painted High-Spot Bulletin

(Courtesy of O. J. Gude Co., N. Y.)

they themselves give an air of refinement to the advertising and hence to the product itself.

The Palmolive Series.—The Palmolive Soap poster and paint campaign of 1921 and 1922 has made use of some of the most beautiful pictures ever used for advertising purposes. These were painted by Clarence Underwood.

Although primarily intended to appeal to women, the beauty of the pictures could not fail to attract the attention of every passer-by. Each depicts a beautiful woman. A slogan has been used consistently throughout. It is, "Keep That School-girl Complexion." This has a universal appeal to women of every age. Each poster reproduced the package of Palmolive soap; and the suggestion was strong that the soap would enable anyone to do what the slogan advised. Figure 75 is the first of the series.

In the spring of 1921 sixteen illuminated high spots in New York city were painted with this design. These were located at important points of traffic concentration, as follows:

1. Sherman Square, Broadway at Seventy-second Street.
2. Columbus Circle, Broadway at Sixtieth Street.
3. Longacre Square, Broadway at Forty-sixth Street.
4. Herald Square, Broadway at Thirty-fourth Street.
5. Times Square, Broadway at Forty-second Street.
6. Times Square, Broadway at Fortieth Street.
7. Broadway at Thirtieth Street.
8. Forty-second Street, between Broadway and Sixth Avenue.
9. Union Square, Fourth Avenue, at Fifteenth Street.
10. Lincoln Square, Broadway at Sixty-seventh Street.
11. One Hundred and Twenty-fifth Street between Seventh and Eighth Avenues.
12. Broadway, between Forty-first and Forty-second Streets.
13. Seventh Avenue and Thirty-fourth Street.
14. Broadway and Ninety-sixth Street.
15. Broadway and Eighty-sixth Street.
16. Herald Square, Sixth Avenue, and Thirty-fifth Street.

After this painted high-spot campaign was under way, the posters began to appear on the boards. Figures 76 and 77 are two which were used. The latter has called forth more favorable comment than almost any other commercial poster which has been used in years. It has even been called a "Madonna," from the theme of the picture.

Several interesting incidents are told of in connection with

this particular poster. One of these will show how critical the public is and what care must be given to seemingly unimportant details if unqualified success is to be attained. When the illustration showing the mother and child was first put out no wedding ring appeared on the mother's left hand. Almost immediately strong adverse criticism resulted. So severe was this that a new edition, in which a wedding ring appeared, was run off and posted.

This campaign was continued through the summer of 1921 and was spread until it was nation-wide. It is interesting to note



FIG. 76.—A Palmolive twenty-four-Sheet Poster

(Courtesy Poster Advertising Company.)

that it was carried into the large cities like New York first with paint and later with posters. Early in the spring of 1922 the poster campaign was again revived with more of Mr. Underwood's beautiful posters still telling the reader to "Keep That Schoolgirl Complexion."

This is a quality campaign throughout. Some of the illustrations on the boards were also used in the magazine advertising and served to tie the two together. The art work and coloring were of superior quality, and the slogan was one which struck directly at one of the strongest feminine traits, namely, pride in

personal appearance, together with the desire for continued youth. The "Madonna" poster and some of the others appealed to the mother instinct for the welfare of the child. The care in detail and the suggestion of quality were bound to carry over to the product and to give it a reputation which must have resulted in a marked increase in sales.

Anyone with a toilet soap or, for that matter, any toilet preparation to market might well spend time in a careful study of this campaign. It is rarely that one will find an outdoor campaign



FIG. 77.—The Palmolive "Madonna"

(Courtesy of Poster Adn. Co.)

so well worked out as this, particularly in its appropriateness to the product. It has been favorably commented upon in foreign countries as well as in America.

National Prosperity Campaign.—One of the most unique poster campaigns ever run was the National Prosperity Campaign, run by Rotary Clubs throughout the United States and Canada during December, 1921, January and February, 1922.

The New York Rotary Club underwrote the project for \$60,000. Posting plants donated space worth over \$1,000,000. Lithographers did the lithographing at less than cost. Paper and ink

were donated or supplied at less than cost. Rotary Clubs and public officials everywhere contributed to its support.

Over one hundred thousand twenty-four-sheet posters and two hundred and twenty-five thousand "posterettes" ten inches by twenty inches were used. Eight thousand cities, towns, and villages were covered. The purpose of the campaign was to promote prosperity, after a period of extremely dull business.

The initial poster was signed by President Harding and was unveiled Dec. 1, 1921, on a special twenty-four-sheet poster stand erected for the purpose at Longacre Square, near the Times Building, in New York. The President's message was:

This people of Washington and Lincoln are conquering the difficult problems of today, no less worthily, and with the faith and confidence which they bequeathed to us. We are sure to find the ways to restored prosperity and our meed of happiness.

Other posters with the signature, "Rotary Club Members," read: "Work Hard. Buy What You Need—Prosperity Is Just Round the Corner." "Put Your Best Effort into *Everything* You Do Today," "When Millions of Men Buck Up, Think Up, Talk Up, Business Will Wake Up," "Buy, Build, Work, and Create a Job for Every Man. Prosperity for All."

There is no question but that business began to show signs of improvement in December of that year and continued to increase from then on. It is estimated that fifty million people saw these posters. They must have had a tremendous influence.

Coffee Advertising.—Coffee packers make generous use of outdoor advertising. Some of the brands which have been featured are: French Market Coffee, on painted bulletins; Wide-man, on painted bulletins; "C. W.," on painted bulletins; Yuban, on posters and car cards; Hotel Astor, on car cards; Schilling, on posters. Figure 78 is a good example of the posters appropriate for featuring coffee.

The Cheek-Neal Coffee Company, a concern which has been selling in the South for years, invaded the New York market in 1921, with sixteen high-spot painted bulletins, advertising Maxwell House coffee. These were followed with posters and car cards. All bore attractive illustrations. The early ones stated

that "New York Can Now Have Better Coffee," while others consistently told the reader that Maxwell House coffee is "Good to the Last Drop." This company had built a factory in Brook-



FIG. 78.—Two Posters Used for Advertising Coffee. The Schilling Poster is by Adolph Treidler and reproduced here by his courtesy. The Maxwell House is the work of Norman Rockwell and is reproduced from *The Poster*, by courtesy of its publishers.

lyn just before this campaign was put under way. This plant has a capacity of sixty thousand pounds a day. One of their posters is illustrated in Fig. 78.

Sweet Caporal Cigarettes.—Everyone is familiar with the recent campaign to sell Sweet Caporal cigarettes. Advertising has a rather romantic side and many campaigns have their own little private romances. The story of this one is told somewhat as follows: Before, during, and after the Spanish-American War Sweet Caporal cigarettes were tremendously popular. As time went on, however, other brands were brought out and featured by the makers, the American Tobacco Company, whose executives neglected to push the advertising of "Sweet Caps," as they were popularly called. After the great world war, they desired



FIG. 79.—Sweet Caporal Poster

(Courtesy of Amer. Tobacco Co.)

to increase the sales of this particular brand again. It was decided to use the poster boards and car cards, and, since the older generation would be more likely to remember the former popularity that these cigarettes enjoyed, the slogan, "Ask Dad; He Knows," was brought out.

The first posters were in the nature of "teasers." It will be remembered that the trade mark on the Sweet Caporal box is the rising sun. The first poster which came out bore only a picture of this trade mark and the new slogan, "Ask Dad; He Knows." Sure enough, he did know. He remembered the trade mark, and

if anyone asked a former Sweet Caporal smoker what the poster meant, he knew. Later posters and car cards featured places where these cigarettes had been smoked, in the years gone by. It was a clever campaign and one that repopularized a brand which was being forgotten. Figure 79 is one of the posters.

O'Sullivan Rubber Heels.—A concern which makes its biggest appeal through street-car advertising is the O'Sullivan Rubber Company, makers of the famous rubber heels. These people have used platform posters as well as car cards.

For years their advertising has been teaching the public to take the shock off their nervous systems by wearing rubber heels. One particularly striking poster which brought home this feature showed a picture of the old-time torture chair, where the victim was bound and the water allowed to fall, drop by drop, upon his head until the repeated small shocks either killed him or drove him insane. The shocks of the dropping water were compared with the shocks of the pounding on the pavement of hard leather heels. The advisability of such negative suggestion in advertising has often been questioned, but this one was graphic and, to a person who gives the matter a little thought, the appeal is strong.

Another poster depicted the O'Sullivan rubber heel on an anvil with a powerful blacksmith, stripped to the waist, using all the strength of his great muscles to pound it with a heavy sledge hammer. The pounding of hard heels on the pavement was again brought out with the suggestion to use rubber and avoid the shock.

Still another depicted a man about to step from the roof of a tall building. The copy explained that the shock in pounds from the impact about to result would amount to less than the combined total of many small shocks experienced from the average person's steps taken in one day.

Always the idea is brought out that O'Sullivan rubber heels relieve the strain and fatigue. The idea has been sold and resold to the public through much advertising. Figure 80 shows three of the more recent car cards used by this company.

In an interview in *Printers' Ink Monthly* for March, 1921,

The most famous imprint in the world

The mark of O'Sullivan's -
real shock absorbers that
prevent fatigue

Insist on O'Sullivan's!



Needlessly tired out !

Cushion your steps with
live, springy rubber, and
avoid fatigue

O'Sullivan's Heels

Absorb the shocks that tire you out



Brittle as a pipe stem

Soft as an eraser

O'Sullivan's Heels
Durable, resilient

Not all rubber is alike. A special
process makes O'Sullivan's Heels
springy and durable

FIG. 80 — Three Car Cards Used by the O'Sullivan Rubber Company

(Courtesy J. Walter Thompson Co.)

Humphrey O'Sullivan, the founder of the O'Sullivan Rubber Company, said:

A good "ad" should have "flavor" in it. If you pick up a newspaper and read that a shipload of fine potatoes has just been received from Ireland, you may go down and try to get some of them. And then again, you may not. But if the ad tells you that they are a fine lot of mealy, Irish potatoes from the high, hilly county of Kerry, your imagination is touched and you'll be sure to go down and try to get some of them. That's the quality I was always trying to get in my ads.

The most famous rubber heel in the world was put on the market and built up its present popularity through such advertising, in spite of the fact that people had laughed at Mr. O'Sullivan when he had brought out the rubber heel and proposed to market it in this manner.

Wm. Wrigley, Jr., Company.—The Wm. Wrigley, Jr., Company has started a display which includes painted walls and bulletins and which is being extended not only throughout all the principal cities of the United States, but also throughout practically all the small towns and along the country highways, so that the entire country is being blanketed with the Wrigley displays to an extent which has been accomplished by very few advertisers.

Local Outdoor Advertising.—There are hundreds of successful national advertisers who have used the outdoor media to build business. More and more, the local advertiser, also, is coming to realize that they can be turned to his advantage. There are the painted bulletin and electrical display which he can use, also the car card and manograph poster, and even lithographed posters and posters printed from wood blocks, where the population is large enough to justify the expense.

One class of local advertisers which has taken kindly to outdoor advertising is the bankers. Bankers in general seem to think favorably of lending money to concerns which use outdoor advertising and, because of the dignity and power of the medium, many use it themselves. The upper part of Fig. 81 illustrates what can be done in the way of an attractive poster for such a purpose. Plate XXVII, in the Color Section, is a painted bulletin used by a bank.

Jewelers use the medium. The lower picture in Fig. 81 shows a way of attaining dignity in painted display, without the use of pictures. There is, indeed, an endless variety of uses for outdoor advertising in retail marketing, as indicated by the accompanying illustrations.



FIG. 81.—Upper Picture: A Poster Used for Bank Advertising

(Courtesy of Thos. Cusack Co.)

Lower Picture: A Jeweler's Painted Bulletin

(Courtesy of United Adv. Corp.)

Such a commodity as coal, and such a service as is rendered by a business college, have both been sold in this manner, as is shown by the bulletins in Fig. 82.

Music and phonograph dealers are using painted boards to advertise their stores and their businesses, while those who are dealers for nationally advertised products can often secure posters with their imprints upon them, as shown by the upper part

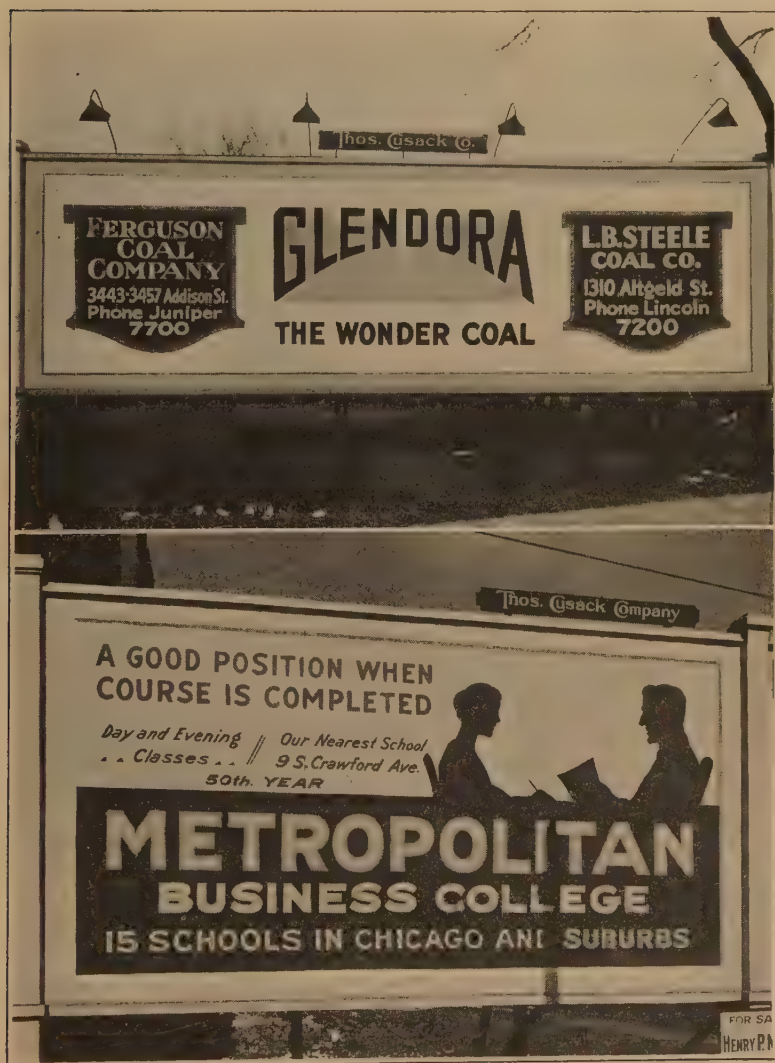


FIG. 82.—Upper Picture: Selling Coal by Outdoor Advertising. Lower Picture: Painted Bulletin Featuring a Business College

(Courtesy of Thos. Cusack Co.)

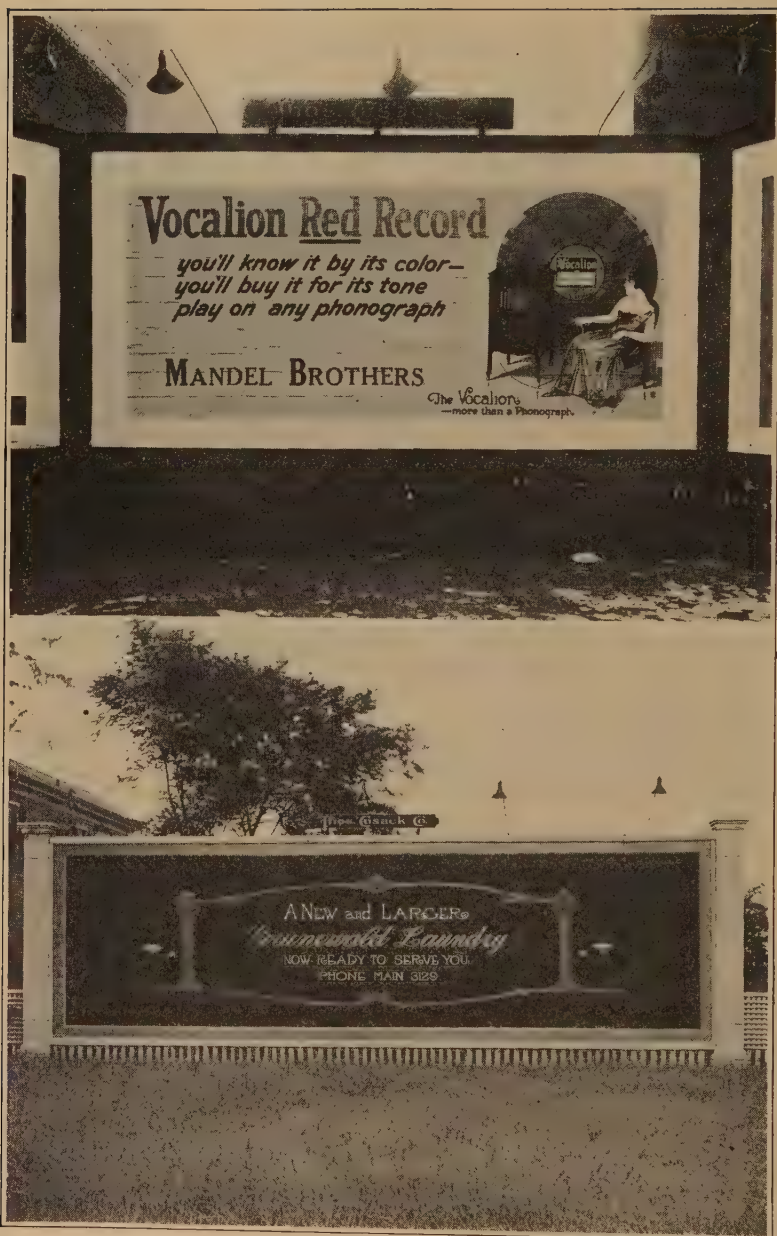


FIG. 83.—Upper Picture: A Phonograph Poster with the Dealer's Name Imprinted.
Lower Picture: A Laundry Advertised Out of Doors

(Courtesy of Thos. Cusack Co.)

of Fig. 83. Even a laundry can thus be featured by use of such advertising, as is shown in the lower part of Fig. 83.



FIG. 84.—Upper Picture: Bulletin Advertising Bricks. Lower Picture: Paint and Wall Paper Offered on the Boards

(Courtesy of Thos. Cusack Co.)

In another chapter, a somewhat detailed description has been given of what Crowley-Milner & Company, of Detroit, has been doing in the way of poster advertising for a department store. That concern uses one hundred and sixty posters in Detroit and forty-nine in eleven nearby towns.

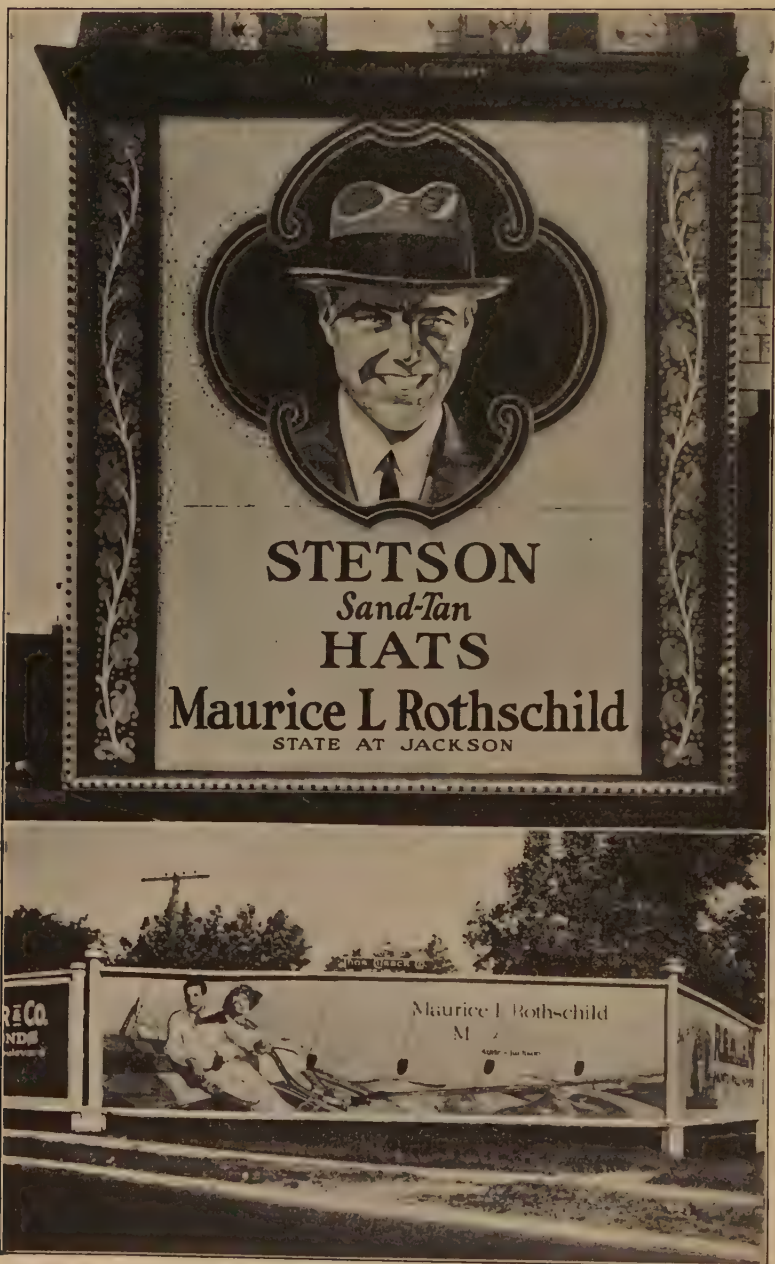


FIG. 85.—Nationally Advertised Products Featured on Painted Bulletins, with Local Dealer's Name. Top: Stetson Hats. Bottom: Manhattan Shirts
(Courtesy of Thos. Cusack Co.)

Figure 84 illustrates how a dealer in bricks, and another in paints and wall paper, made use of illuminated, painted boards. To gain an idea of the many kinds of retail concerns now using the boards, the next three illustrations may be examined. Figure



FIG. 86.—Appealing to the Home Owner. Top: Furniture. Bottom: Gas
(Courtesy of Thos. Cusack Co.)

85 shows two bulletins used by a dealer in men's hats and furnishings. The one featuring the Stetson hats is a masterpiece in the way of a painted bulletin.

Figure 86 features furniture and gas. The latter is an unusual thing to sell by outdoor advertising, but this poster is a good example of the universal application to which the medium can



FIG. 87.—This and the Previous Six Illustrations Show the Universal Application of Outdoor Advertising to Retail Selling

(Courtesy of Thos. Cusack Co.)

be put. Flowers and a hotel are advertised to good advantage in the bulletins shown in Fig. 87.

In this connection, it is well to point out that, *as a general rule*, retailers who use the outdoor media should make it a point to have their addresses appear on the boards. Some advertising men claim that if a store in a good-sized city is so well known that it does not need to advertise its address, then in many cases the need for outdoor advertising is past. There is a question as to the soundness of this theory, however, because every store, no matter how large or how well known, is trying to increase its business. Take such a store as Macy's, in New York, for instance. This concern has been in business for many years and probably no New Yorker would have the slightest trouble in finding the place. Also, many out-of-town people know that Macy's is at Broadway and Thirty-fourth Street; still, Macy put on a rather elaborate outdoor advertising campaign in 1921.

As has been pointed out in other chapters, there are some retail stores in a place like New York that are so well known that it is not necessary to have a commercial sign on the building, yet there is little doubt that even a store so well known as that could well profit by using the boards, whether or not the address were given in the advertising. Of course, the outdoor medium, for many businesses, cannot be the principal means of advertising, but, with a store that is so well known as Macy's or Gimbel's, outdoor advertising will certainly remind the people to shop there, even if no address is given on the advertisement.

There is hardly a retailer in the country who cannot profit from using the outdoor media, and the few examples that we have mentioned are picked at random from hundreds in all lines that could as well be mentioned. As S. Roland Hall points out, however, some retailers, like department stores, for instance, must always depend upon the newspapers for a large part of their publicity, but they can use the outdoor forms to advantage. Whether outdoor advertising shall be the principal form used or not depends upon the individual selling problem, as is more fully brought out in the chapter on "Comparison of the Media."

CHAPTER XIII

COST OF OUTDOOR ADVERTISING

OUTLINE

- I. Difficulty of Determining Cost
 - A. Fundamental Factors
 - 1. Circulation
 - 2. Size and Class of Structure
 - 3. Impression Value
 - 4. Attention Value
 - B. Availability of Locations
 - 1. Lease of Locations
 - 2. Necessity for Purchase of Property
 - 3. Value of Property No Criterion
 - C. Cost of Service
 - 1. Structure and Its Surroundings
 - 2. Outdoor Advertising Company Organization
 - 3. Research
 - 4. Art Work
 - 5. Putting Advertising in Place
 - 6. Maintenance
 - a. Effect of Weather and Discontinued Positions
 - (1) Replacements
 - (a) Of Structures
 - (b) Of Advertising
 - 1. Repainting
 - 2. Reposting
 - 3. Extra Posters
- II. Painted and Electric Display
 - A. Sold by Location
 - B. Cost—How Arrived At
 - 1. Circulation
 - a. Total
 - b. Effective
 - (1) How Found
 - c. Intelligence
 - d. Night Circulation
 - (1) Justification for Illumination

2. Size and Class of Structure
 - a. Base Price
 - b. Other Prices for Varying Sizes
 - c. Other Factors
 3. Impression Value
 - a. Approach and Individuality
 - (1) Length of Approach
 - (2) Competition
 - b. Angle of Board
 - (1) Ideal—At Right Angles to Approach
 - (2) Other Angles—Foreshortening
 - (3) Focus of Sign
 - c. Angle of Vision
 - d. Buying Power
 - e. Exceptional Locations
 4. Attention Value
 - a. City
 - b. Highway
 - c. Railway
 5. Chart Illustrating Pricing Method
- C. Cost Figures—Comparison with Other Media
1. Electric Display
 - a. General Locations
 - b. Specific Locations
 - c. Commercial Signs
 2. Painted Bulletins
 - a. General Figures
 - b. Specific Figures
 - (1) High Spots
 - (2) Erected City Bulletins
 - (3) Painted Walls
 - (4) Highway
 - (5) Railway

III. Posters

- A. Sold by Showings
 1. Full
 2. Half
 3. Quarter
- B. Cost Figures
 1. Cost of Full Showing
 2. Cost of Paper
 3. Comparison with Other Media
 4. Comparison of Costs in Different Localities
 5. Tabulation of Costs

IV. Street Car Advertising

A. Sold by Showing

1. Full
2. Half
3. Quarter
4. Combinations of Car Cards and Station Posters

B. Costs.—(Comparison with Other Media.)

1. Costs for Surface Lines
2. Costs for Other Lines

V. Miscellaneous

A. Painted Iron

1. Individual
2. Fixed Showing

Difficulty of Determining Cost.—As has been intimated, it is practically impossible to give a definite rule for determining the cost of outdoor advertising. A newspaper or periodical may easily establish a standard rate per page, with slight variations for position and color. Such is not the case with outdoor advertising, since a price which would be fair in one city would not pay rental on the same-sized space in another. Thus, rates must vary in different cities and states, and even in different locations in the same city or state.

There are certain fundamental influences which should be considered in determining cost. The large advertising companies which maintain plants in different parts of the country have made careful attempts to grade the value of their locations so that they can be depended upon, even without inspection by the advertiser. In order to do this, some of these concerns predicate their calculations on four principal factors, as follows: First, Circulation; Second, Size and Class of Structure; Third, Impression Value; Fourth, Attention Value. These will be more fully explained, in their application to the different types of outdoor advertising, later on in this chapter.

But these are not all of the factors which must be considered. There are the difficulties encountered in securing locations and the prices charged for them, as well as the cost of service. Every established outdoor advertising company has long-term leases on locations for its boards and is trying to increase their number. Some of these are hard to secure, and it even becomes necessary, at times, to purchase the property, as when a lease cannot be

arranged for. Because of this, some of the large outdoor advertising companies are large property owners.

The value of property for other purposes is not necessarily a criterion for judging its value for advertising. The display must appear where it will be seen and read by people who are interested. A location for advertising one commodity might not be at all suitable for featuring another.

The service rendered by the outdoor advertising companies is elaborate, and must be paid for in the prices charged. The structures must be built. Research must be carried on, for clients. Art and copy work must be produced, often by people commanding high fees. The advertising, when ready, must be put on the boards; painted or pasted, as the case may be. After it is in place, the structures and faces must be maintained. The contracts of some advertising companies bind them to replace posters and painted bulletins, if damaged by wind or storm. If any are discontinued, they are replaced by others in other locations of equal advertising value, if possible. The outdoor advertising companies credit the account of the advertiser for all times during which the boards are not in good condition. In the contract, re-paintings are specified on painted bulletins, while posters are replaced each month. In order to do all these things, it is necessary to maintain a large staff of office people, artists, salesmen, and outside workmen, with their equipment.

Having to consider all of these variable elements, it is no wonder that it is hard to arrive at prices for outdoor advertising. As these factors change, the prices must change. Nevertheless, the figures given in this chapter are fairly representative, and will serve to give the prospective advertiser an idea of what a campaign would cost.

Painted and Electric Display.—Painted and electric displays are sold by minimum periods of one year, and by the individual location. Thus, an advertiser may buy one bulletin or spectacular, or he may buy any number. The custom of most plants is to have the electric display remain unchanged throughout the year, and to change the painted display twice or three times a year. Of course, changes can be made more frequently on either, if the advertiser cares to bear the extra expense.

The Foster & Kleiser Company, a large outdoor advertising concern operating in the states along the Pacific Coast, has worked out an elaborate and very fair system for pricing their painted displays, so that the advertiser knows exactly for what his money is being spent. Few other companies analyze figures so minutely, or measure the factors so scientifically, although they work along the same lines. Foster & Kleiser base their method on the four important factors mentioned before, i. e., Circulation, Size and Class of Structure, Impression Value, and Attention Value. They have further analyzed each of these factors into its component elements, in order that each condition which might possibly affect the value of the bulletin may be given full consideration.

This puts confidence into the mind of the advertiser "that he is getting full advertising value for each bulletin he selects, no matter what its size, or where, or how, it is located."

The best way to explain this system is to quote that company's own description, which follows: "Impression Value" and "Attention Value" are phrases commonly used in Outdoor Advertising. By "Impression Value" is meant the rating that a particular structure receives when compared with a perfect standard or one ideally located. The structures are graded from 100 per cent downward, according to where and how they are located. By "Attention Value" is meant the relative opportunity a person has to read a bulletin, taking into consideration any distracting elements existing at the location.

The following is a brief description of the pricing formula, followed by a short explanation of the system used in fixing the value of each of the four factors: The selling price per month for any bulletin is the *effective* circulation, or the number of people who have an opportunity to see the bulletin in one month, multiplied by a net price per one thousand circulation. The net price per one thousand circulation is the base price, which is determined by the size and class of the bulletin, minus a double discount. The amount of the first discount is determined by the percentage that the "Impression Value" is below 100 per cent, and the amount of the second discount by the percentage that the "Attention Value" is less than 100 per cent.

Circulation.—The foundation of this pricing system is "Circulation." The circulation figures are not made by Foster & Kleiser Company, but are periodically compiled, checked, and certified by the General Appraisal Company, a firm with a national reputation. The circulation figures furnished are based on actual counts, and represent the total number of people traveling in both directions who pass a bulletin in a period of one month. The total circulation figures are reduced to what are termed *effective circulation figures*, which represents the number of people passing the bulletin during a month who have the opportunity to see it without effort.

Size and Class of Structure.—The size and class of structure determine the base price per one thousand effective circulation. The largest size and highest class of City Surface Bulletins, the De Luxe fifty feet by fourteen feet, naturally has the highest base price. A smaller size of De Luxe Bulletin, or a lower class of structure, has a lower base price for one thousand effective circulation. The same principle applies to all units of city or suburban bulletins. The base prices per one thousand effective circulation are the same for all bulletins of the same size and type everywhere, in all cities in which the company operates. The scale of base prices has been fixed after careful consideration of the relative advertising value of each size and class of structure, all other factors being equal.

Impression Value.—Each structure is graded according to the way it is set and the way it compares with a perfect standard. Five factors are considered in grading. Each factor is given a maximum value, the sum of which totals 100 per cent. These factors are: *First*, Approach and Individuality; *Second*, Angle of Board; *Third*, Angle of Vision; *Fourth*, Buying Power, or Neighborhood Value; *Fifth*, Exceptional Locations or Isolation.

The length of the impression, as measured by the length of the approach, is the most important factor in grading a structure. A bulletin with a short approach produces only a flash on the mind of a reader, while the one with a long approach dominates the field of vision, and gives the reader ample time to get the full message. The "Approach Value" for different classes of traffic (street-car, automobile and pedestrian) varies. The ratio of

street-car traffic to automobile and pedestrian traffic is therefore taken into consideration in fixing the value of "approach."

Two or more units in a structure showing to traffic in the same direction reduce the value of each. The decreased value is greater if the bulletins have a short approach than if they have a long approach; therefore, the deduction for adjoining units is based on the length of approach and on the number of showings to traffic in the same direction. A fixed rule is used to measure the percentage value of "Approach." This is based on the length of the approach, the ratio of the street-car to the automobile and pedestrian circulation, and the number of units in the structure showing to traffic in the same direction. See Fig. 88.

The angle at which a bulletin is set with relation to the line of vision affects its value materially. If set perpendicular to the line of vision, it receives a full credit. If set at an angle of, say, thirty degrees to the line of vision, it appears foreshortened, smaller in size, is harder to read, and consequently its credit for "Angle of Board" is less. A parallel bulletin receives no credit for "Angle of Board." The fixed rule scientifically measures the credit a bulletin should receive for the angle at which it is set. See Fig. 89.

The distance that a bulletin is set to the right or left of the line of travel affects its value. The eyes of a person will take in everything straight ahead, but are not so likely to observe objects to the right or left. The "Angle of Vision," or the angle that the line of travel makes with a line from the center of the bulletin to the point where the approach begins, is the measure of the credit a bulletin should receive for the distance it is removed from the line of travel. Simple measurements determine this "Angle of Vision," and the definite rule fixes the credit a bulletin should receive for this angle. See Fig. 90.

"Buying Power," or "Neighborhood Value," is class distinction applied to advertising. The returns to an advertiser will usually be measured by the class of people reached. A bulletin is therefore given greater credit under "Buying Power" if it is located in a community of wealth than if located on a street traveled by a poorer class of people. An analysis of the class of traffic on

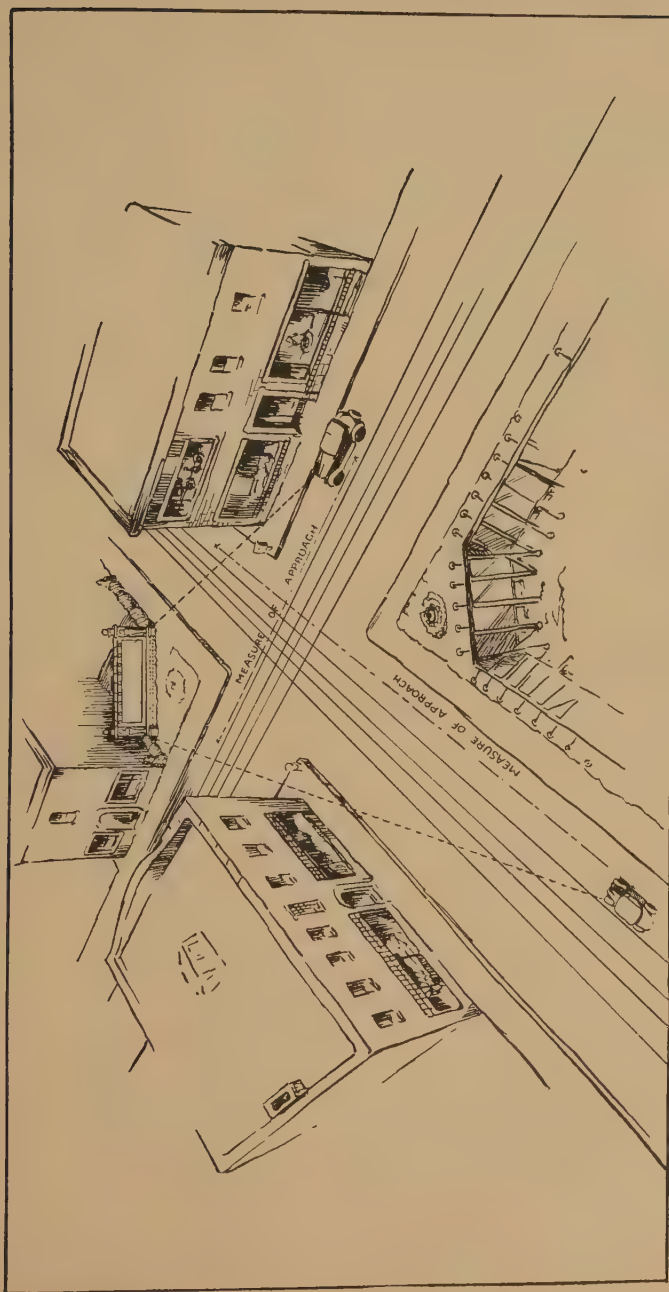


FIG. 88.—Long and Short Approach

(Courtesy of Foster & Kleiser Co.)

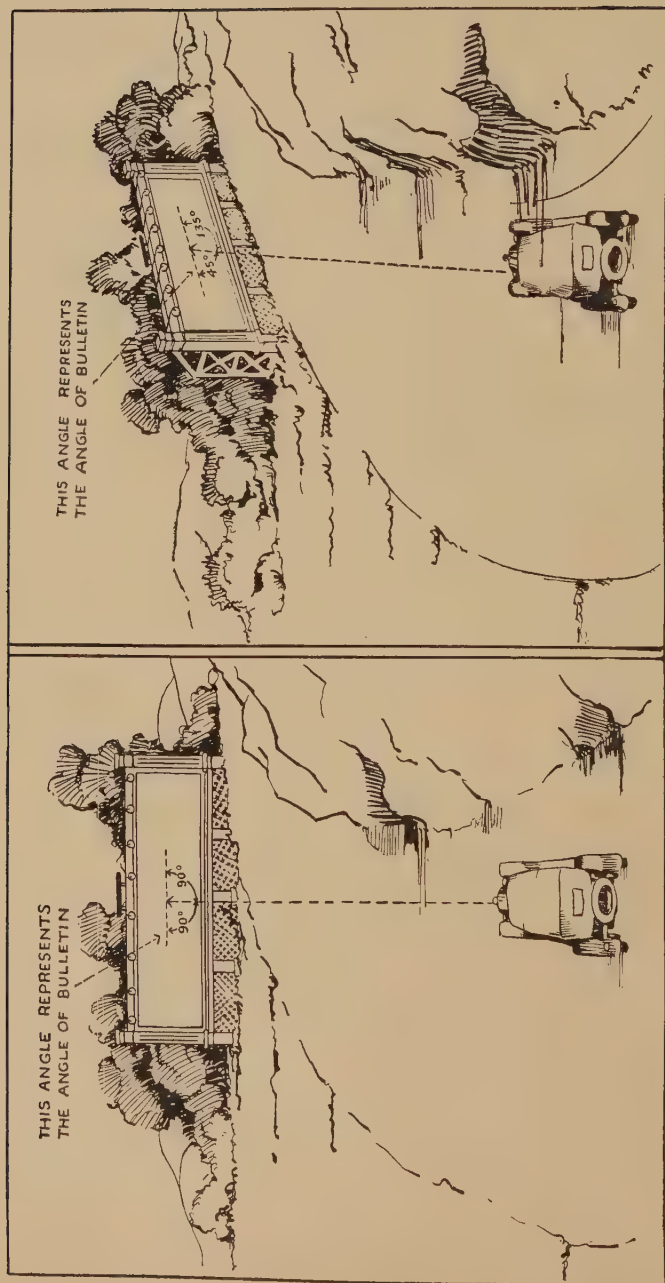


FIG. 89.—Angle of Bulletin

Perfect angle of Bulletin—perpendicular to line of vision

Imperfect angle of Bulletin—not perpendicular to line of vision, hence fore-shortened

(Courtesy of Foster & Kleiser Co.)

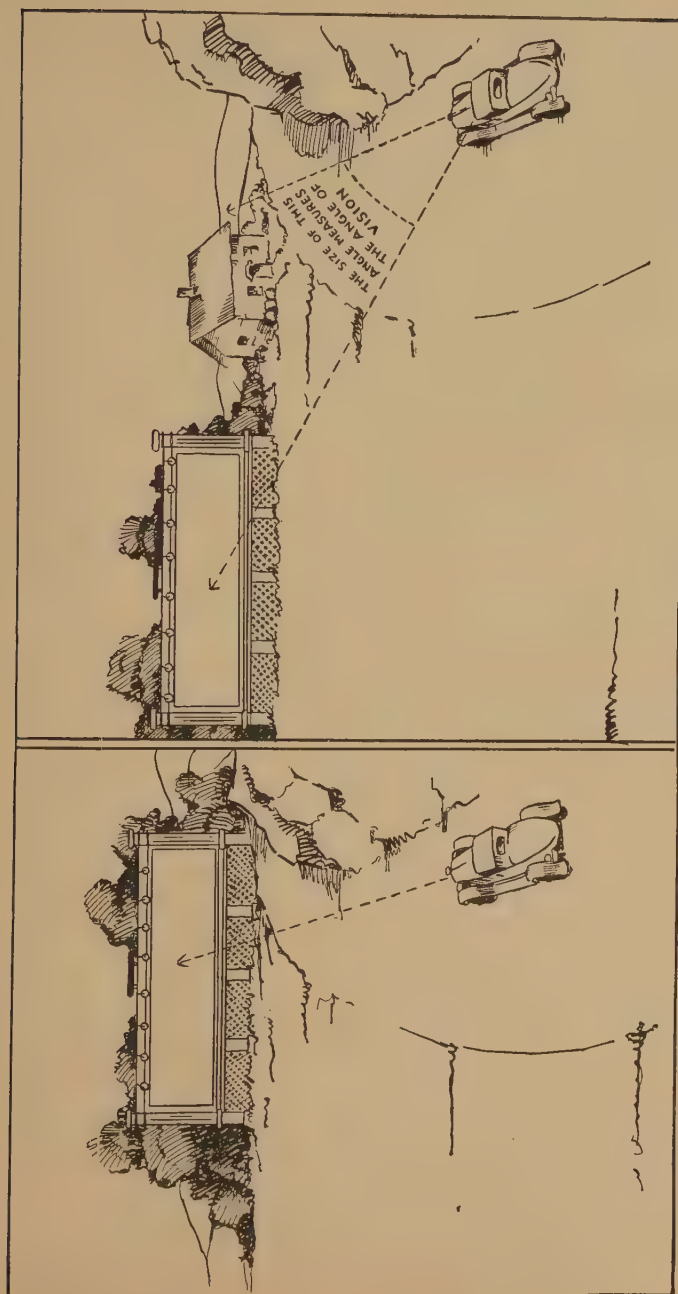


Fig. 90.—Angle of Vision

Bulletin in direct line of travel

Bulletin removed from direct line of travel

(Courtesy of Foster & Kleiser Co.)

each street determines the proper credit a bulletin should receive for "Buying Power."

An "Exceptional Location" is a "head-on," or a bulletin opposite a park or where crowds congregate. A "scarce location"—that is, a bulletin on a street where locations are few and hard to get—would receive credit as an "Exceptional Location." A bulletin completely isolated from buildings or other structures would also receive credit as an "Exceptional Location."

The total "Impression Value," or the total percent perfect, of a structure is the sum of the credits which the bulletin receives for each five factors described above. A 100-per-cent perfect bulletin is an individual head-on bulletin with a clear approach of 400 feet or over, set perpendicular to the line of vision, and showing to the highest class of traffic in the city. This represents the highest possible "Impression Value." The percentage which each bulletin is below this standard gives the amount of the first discount on the base price. In the measurement of impression value consideration is given to any element such as a tree or telegraph pole that might interfere at some viewpoint with the unobstructed vision of the advertisement. In such cases, the approach rating is lowered, which naturally reduces the total impression value and consequently lowers the price.

Attention Value.—"Attention value" is the gauge of the opportunity a person has to read a bulletin, i. e., the degree of attraction that a bulletin has on the effective circulation. The opportunity to read is greater where the traffic is light than where there is heavy traffic to interfere. In other words, heavy traffic is distractive and reduces the opportunity a person has to read a bulletin. "Attention Value" is expressed as a definite percentage, depending on the intensity of the traffic. A definite rule has been established by which this percentage is measured. The amount that the "Attention Value" is below 100 per cent represents the second discount on the base price. The importance of this factor can be checked through actual observation. This has been given full weight in this pricing system.

Under this system of pricing, advertisers may know definitely how much they are paying for one thousand circulation. They



CIRCULATION AND PRICING CHART

CIRCULATION FIGURES COMPILED AND CERTIFIED BY THE GENERAL APPRAISAL COMPANY

Form 104, 1933, 11-13



CIRCULATION FIGURES PER MONTH				DATE		SIZE AND CLASS		CITY		STREET LOCATION	
SHOWING TO		DAVIS ST.		VINE ST.		50 x 12 DE LUXE - 1R		SAN FRANCISCO		DAVIS and VINE - SW PANEL #1	
BY STREET CAR	ACTUAL	EFFECTIVE	ST.	ACTUAL	EFFECTIVE	ADVERTISER	DATE OPEN	3 YEAR PRICE	2 YEAR PRICE	1 YEAR PRICE	LEASE NUMBER
PEDESTRIAN	184	92	M	120	60	CALIFORNIA CURTAIN MILLS	10/12/23	\$160.00	\$160.00	\$176.00	674
BY AUTOMOBILE	360	180	M	284	142						
TOTAL CIRCULATION	1388	483	M	404	202						
PERCENTAGE OF AUTO	26			70							

GRADING OF STRUCTURE			
MAX. %	DATA	% PERFECT	DATA
40	280 (4)	39	170 (2)
15	50	12	110
ANGLE OF BOARD	30°	11	60°
BUYING POWER	20	Ave	10
EXCEPTIONAL LOC.	10	No	No
TOTAL % PERFECT*	100%	72	47

PRICE COMPUTATIONS			
BASE PRICE PER M.	ATTENTION VALUE-M	NET PRICE PER M. CIR.	VALUE ON EACH STREET
\$.63	\$.65	\$ 63.65 x .72 = \$ 45.78	\$ 192 x 2.02 = \$ 387.84
			\$ 192 x 2.02 = \$ 387.84
			\$ 176.43

GRAND TOTAL ACTUAL CIRCULATION		STREET CAR LINES	
GRAND TOTAL EFFECTIVE CIRCULATION	1792	DAVIS	VINE
688 <td>1616 <td>392</td> <td>392</td> </td>	1616 <td>392</td> <td>392</td>	392	392

REMARKS:

THE SPACED CIRCULATION IS ONE-QUARTER OF THE STREET CAR CIRCULATION AND ONE-HALF THE PEDESTRIAN AND AUTOMOBILE CIRCULATION. NOT WITHSTANDING THE PERCENTAGE OF AUTOMOBILE TRAFFIC IN THIS TOTAL, AUTOMOBILE TRAFFIC IS CONSIDERED AS A MINOR FACTOR IN THE DETERMINATION OF THE ATTENTION VALUE FOR AUTOMOBILE TRAFFIC DIFFERS FROM THE APPROACH VALUE FOR THE STREET CAR AND PEDESTRIAN TRAFFIC.

A DOUBTLESS, IF THE TIME IS AN INVOLVING BUSINESS, THE ATTENTION VALUE OF CIRCULATION IN THE CITY OF ALL CIRCULATION, AND IS THEREFORE, FAIR, 1931, AVERAGE 1931, VERY GOOD 1931, ON HIGH CLASS 1931.

AN EXCEPTIONAL LOCATION IS A HEAD-ON, OR AROUND COMPLETELY ISOLATED FROM BUILDINGS OR OTHER STRUCTURES. THE ATTENTION VALUE IS A GAUGE OF THE OPPORTUNITY A PERSON HAS TO READ A BILLBOARD. THE ATTENTION VALUE VARIES WITH THE INTER 1000 CIRCULATION. IN THE BASE PRICE TIMES THE ATTENTION VALUE TIMES THE % PERFECT, THE BASE PRICE IS DETERMINED BY THE RATE OF EACH STREET. THE ATTENTION VALUE MUST BE MORE THAN ONE STREET. THE VALUE OF THE BASE PRICE OF EACH STREET MUST BE FIGURED SEPARATELY.

DAVIS ST.

VINE ST.

50 x 12 DE LUXE

REMARKS:

REMARKS:

DIAGRAM

REMARKS:

DAVIS ST.

VINE ST.

50 x 12 DE LUXE

REMARKS:

DIAGRAM MADE BY: R.C.D.

COMPUTED BY: R.C.D.

CHECKED BY: F.R.E.

Fig. 91.—Foster & Kleiser's Circulation and Pricing Chart (Courtesy of Foster & Kleiser Co.)

may be assured that the circulation figures are not padded, but are the careful counts and estimates of persons outside of Foster and Kleiser Company who are trained to that class of work. They may be further assured that under this system the total circulation figures furnished are reduced to only the people traveling toward the bulletin, and who have a good opportunity to read it, and that the grading of all structures is carefully done from actual measurements in the field. Figure 91 is a Diagram Location Sheet, showing elements considered in pricing each location.

Electric Display.—Due to the fact that no two electric displays are alike, and because there are so many variations in designs, flashes, numbers of lamps, locations, etc., it is very hard to give definite figures on such displays. Of course, the same elements enter into their pricing as into the pricing of painted bulletins, but practically every location is a preferred one, or it would not be chosen for an electric spectacular. They run in price anywhere from \$500 a month up to nearly \$9,000 a month. We have already cited the case of the Wrigley display, at Times Square, New York. The advertiser pays \$100,000 a year for this location. There may be better locations in Times Square for a display, but this one is so large that hardly anyone entering the Square can miss it. Probably, if there is a better location in the vicinity and it was set there, it would call for even a higher price than is now paid.

To give an idea of the special nature of advertising at this point, it may be stated that police traffic and public service figures show that three hundred and fourteen thousand people enter and leave the subways here each day, while the street cars carry approximately one hundred thousand passengers. Forty-two thousand automobiles pass through this district each day, carrying approximately one hundred and fifty thousand people. In addition, the pedestrian traffic is heavier here than at almost any other place of equal size in the country.

Times Square, according to the O. J. Gude Company, is the center of a district wherein are located one hundred and eighteen clubs, thirty-two department stores, ninety-four hotels, four hundred and five restaurants, and seventy-two theatres. Within

a few weeks, a large portion of New York's eight million people enters this square, and probably at least 90 per cent of the three hundred and twenty-five thousand visitors who register at hotels and rooming houses in the city, every day, not to mention the thousands of people from other cities visiting in private homes. Times Square is estimated to have a circulation of twenty-million people a month, and since so many come from all over the world, advertising there is local, national, and even international.

Locations for electric spectacles in other cities are less costly, but the display is priced upon similar factors. The Board Walk at Atlantic City offers great possibilities, as it is the central "street" of both a summer and a winter resort. At the foot of Market Street, San Francisco, the Ferry Union Depot is situated in a wide semi-circle. Through this pass 90 per cent of the travelling public. The population of the San Francisco Metropolitan District alone is 1,069,403. In addition, tens of thousands of transients visit this city every year. Possibly seventy-five thousand commuters pass this point daily.

In a city like Detroit, an electric spectacular costs about four cents a day per thousand of circulation. In this city, we find the Campus Martius, at the junction of Woodward and Michigan Avenues, Cadillac Square, Fort Square, Monroe Avenue, and Lafayette Boulevard. In a twenty-four-hour day, traffic figures show that an average of 1,541,440 people pass the Campus Martius. Of these, 778,738 are pedestrians, 610,000 are on street cars, while 142,702 are in automobiles. An electric spectacular, thirty-six feet high by sixty-five feet long, not to exceed forty thousand watts of power, has been quoted at \$1,500 a month on a three-year contract. Another spectacular, located on Monroe Avenue, but showing to the Campus Martius, Farmer Street, Monroe Avenue, and Lafayette Boulevard, twenty-five feet high by forty feet long, and made up of over one thousand ten-watt lamps, was quoted on a contract of three years at \$500 per month. Here the twenty-four hour circulation is the same as on the Campus Martius.

Commercial Electric Signs.—Commercial signs, whether painted or electric, are charged for in accordance with the size,

design, and amount of material and labor which goes into them. Stock signs of the variety which has white glass letters with lights behind them, known by such trade names as Flexlume, Oplex, and the like, may be had from \$60 to \$125 each, according to the size and lettering. Special designs are priced largely in accordance with the elaborateness of the design.

Painted Display.—Painted display varies in price from a few dollars a month, for small spaces and spaces in small towns, up to around \$3,000 or \$3,500 a month for combination painted and electric spectaculars, in large cities. They average from \$15 to \$35 a month in most cities, dependent upon size. For city bulletins, the rate depends largely upon population. The larger the population the higher the rate per capita. Roughly speaking, from one-half to one and one-half cents per capita population may be used to determine price.

If a building is being put up, the advertising companies often secure wall space for as long as it is available, and put up both painted walls and erected bulletins. This applies particularly to city locations where wall space is hard to secure. For these, charges as high as \$400 to \$500 a month have been made, according to location.

In all cases of painted bulletins, prices are quoted to include original sketch, original painting, one or two re-paintings (as may be arranged for in the contract), maintenance, and illumination, if used.

Illuminated high-spot bulletins, in cities, are priced according to size, circulation, and the city. They are of many sizes, but twenty feet high by thirty feet long and twenty feet high by fifty feet long are the commonest sizes. Prices generally range from \$50 up to \$750 a month. Figure 92 is an example of some high spots. The long approach makes up for lack of height. Figure 93 is an example of more high spots, both by night and by day.

The O. J. Gude Company, New York, operating in New York City, offered a showing of high spots, consisting of sixteen locations, which would really dominate New York, for \$25,000 for four months, or about \$390 per month per bulletin. These bulletins showed to every concentration of traffic along Broadway,

from Thirtieth to One Hundred and Twenty-fifth Street, and were beautifully painted bulletins by day and electrically lighted by night.

City erected-bulletins appear on arteries of heavy traffic. The common sizes are ten feet high by twenty-five feet long, and



FIG. 92.—Upper Picture: A Semi-Spectacular High Spot Painted Bulletin

(Courtesy of Thos. Cusack Co.)

Lower Picture: A Suburban High Spot

(Courtesy of McClintick Co., San Diego.)

ten feet high by fifty feet long. The prices range from \$30 to \$400 a board per month, according to the city and the location in that city. There are, perhaps, some few locations which sell at an even higher rate, but these are special, and each takes a



FIG. 93.—Upper Picture: An Illuminated City High Spot

(Courtesy of Thos. Cusack Co.)

Lower Picture: High Spots on Atlantic City's Boardwalk

(Courtesy of Atlantic City Poster Adn. Co.)



FIG. 94.—City Painted Bulletins, at Street Level

(Courtesy of Thos. Cusack Co.)

special price, according to location. From \$200 to \$250 per month may be taken as average prices for De Luxe bulletins. In some cities they are much cheaper. Figure 94 represents examples of effective city bulletins. Plate XXVIII, in the Color Section, is a De Luxe bulletin in Detroit which costs about \$5 a day. It reaches a circulation of 153,762 a day. It is ten feet high by fifty feet long and is of finest construction. This is an average charge in such locations.

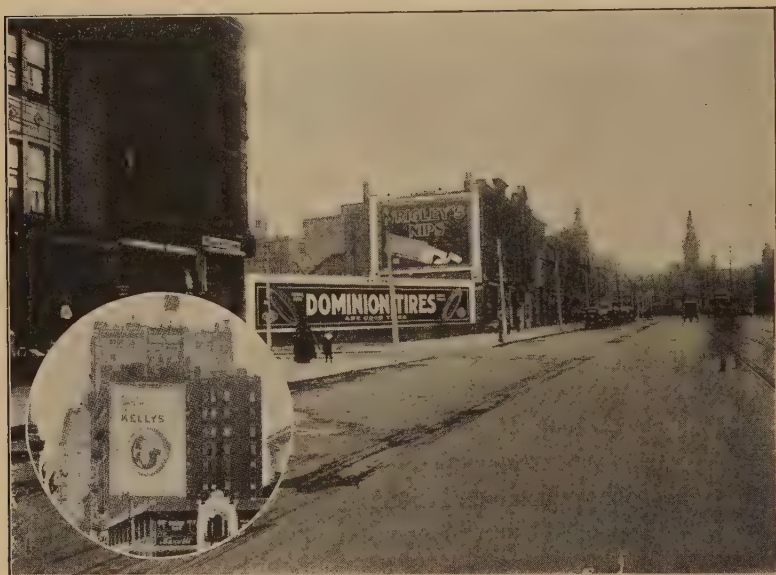


FIG. 95.—A Regular Painted Wall

(Courtesy E. L. Ruddy Co., Toronto.)

Insert: A Special Wall at Columbus Circle

(Courtesy O. J. Gude Co., N. Y.)

Special city or De Luxe walls run from ten feet high by thirty feet long to ten feet high by fifty feet long. Some are larger, according to the space available. They cost from \$15 per month to \$50 per month. In a city like New York there are special locations costing several hundred dollars each. Figure 95 represents a regular painted wall, the insert being a special wall bulletin at Columbus Circle, New York.

Regular city walls vary in size in accordance with the space

available. In larger cities, they cost from 10 to 25 per cent per month more. Plate XXIX, in the Color Section, is a wall with De Luxe border. Such walls may be had in Detroit at from \$0.50 to \$8 a day.

Painted walls constitute the cheapest form of outdoor advertising. In a city like New York the ordinary cost is \$20 a month for regulars. In small towns they may be had as cheaply as \$4 or \$5 a month, and as high as \$100 a month for some of those which are visible from passing railway trains. In Canada, painted display is somewhat cheaper than in the United States.

For walls, in small towns, and along highways, contracts are often placed which call for the painting of a given number of thousands of square feet in a given section. The painters secure the space as they work along, and the selection of space is entirely in their hands.

Bulletins on automobile highways, near cities, average from \$35 to \$50 a month (and in some cases have been known to cost as much as \$150 a month) for boards ten feet high by fifty feet long. These figures are fairly constant for the general run of bulletins. They vary in size and in desirability of location. Take the vicinity of New York City, for instance: in the most distant points, locations for bulletins may be had for as low as \$30 a month; but as one approaches the city the value goes up until it reaches \$250.

Railroad bulletins in standard sizes of ten feet high by forty-eight or fifty feet long may be purchased at \$15 to \$25 a month. Another standard size twenty feet by ninety-six feet, or twenty feet by one hundred feet, brings \$60 a month. Other sizes bring other prices. Sometimes they run several hundred feet long.

In general, it may be said that, although the figures given are based on actual charges, it is necessary to have a quotation on each particular location, in order to determine just what it will cost to conduct a campaign. This is partly due to the variables entering into each calculation. Two boards, side by side, may bring different prices. In spite of this, the figures given above are accurate enough for estimating purposes.

Posters.—As has been explained in a previous chapter, the unit of poster display is the twenty-four-sheet size. It is posted on a panel eleven feet high by twenty-five feet wide, with a moulding frame around it. The actual poster is approximately nine feet high by twenty-one feet long, and has a white paper blanking around it, setting it off as a mat, like a picture in a picture-frame. The panels appear in stands made up of several panels. See Fig. 96.

Posters, as has been explained before, are not sold individually by the panel, but are contracted for in what is called showings,



FIG. 96.—A Poster Stand

(Courtesy of E. L. Ruddy Co., Toronto.)

according to the intensity or weight of impression which it is desired to make upon the public by the display.

Posters may be purchased by the showing or fractional showing in one city, in a state, or in the entire country. The latter arrangement would reach approximately nine thousand towns and cities where poster service is maintained.

A half showing covers all arteries in a given section. It is the most popular unit and covers the same territory as the full showing, but not so intensively. It is supposed to be sufficient to reach every man, woman, and child who goes upon the streets during its month's run, but does not reach them so often as does

the full run. A quarter-showing covers the same territory as the half-showing, but still less intensively. It is not sufficient to carry great weight. The quarter-showing is advisable for the fill-in, as during an off season.

Prices for posting are based on a cost per sheet per calendar month. Usually the minimum contract is for one month, under special conditions, but a week's showing may be arranged for, in some cases.

The price quoted by the advertising company includes space, posting, and maintenance. A nominal charge is made for the original sketch, which is selected by the advertiser. In addition, he must pay for the lithography and the paper, as well as for transportation of the latter. Figure 97 illustrates two typical lithographed twenty-four-sheet posters. The art work is of high order.

Prices vary for printed and lithographed posters according to the number ordered and the amount of color work, but, in general, lithographed posters, in the twenty-four-sheet size, will cost about \$1.50 per panel. About 20 per cent have to be replaced, so, in ordering paper this extra amount must be furnished to the outdoor advertising company. The paper is usually purchased from the lithographer.

Hand-painted, or manugraph, posters are priced according to the number purchased and the amount of color and art work. Following is a price list of such posters in the twenty-four-sheet size, as quoted:

Straight Lettering in Three or Four Colors with Border.

1 Poster.....	\$10.00 to \$15.00 each
3 Posters (same copy).....	7.00 to 10.00 each
5 Posters (same copy).....	6.00 to 7.50 each
10 Posters, or more (same copy).....	4.25 to 6.50 each

Special Designs with Average Amount of Pictures in Three or Four Colors, with Border.

1 Poster.....	\$12.00 to \$25.00 each
3 Posters (same copy).....	8.50 to 20.00 each
5 Posters (same copy).....	7.50 to 17.50 each
10 Posters (same copy).....	5.75 to 15.00 each

Colored background, on any, \$1.50 each, extra.

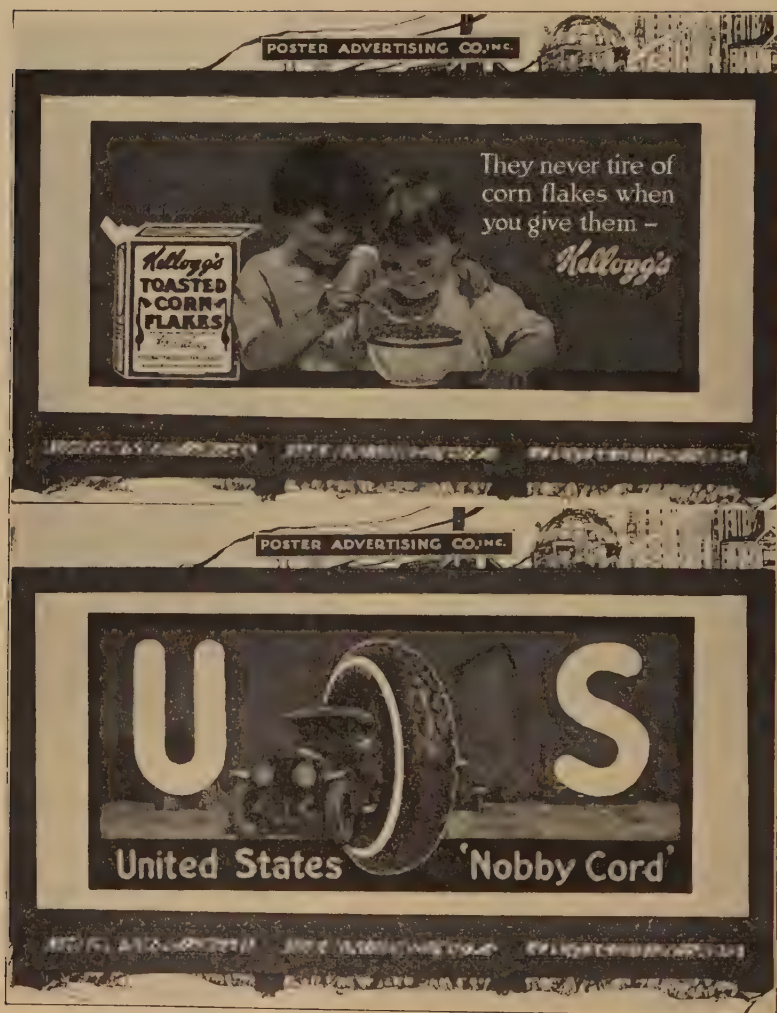


FIG. 97.—Two Twenty-four-Sheet Posters

(Courtesy of Poster Adv. Co.)

The above prices are for the posters only, and do not include posting service. For the complete service, including making of design, painting of poster, posting, and rental of space, in lots of over five, the following prices are in effect on the plant of one large posting company:

Prices per Month per Unit.	Specials.	Regulars.
One Year.....	\$35.00	\$12.00
Six Months.....	37.50	15.00
One Month.....	40.00	17.50

Others charge for one year \$175 per month per unit for specials and \$45 per month per unit for regulars.



FIG. 98.—A Manograph

(Courtesy of Atlantic City Poster Adv. Co.)

These prices provide for new posters each month, with change of copy if desired. Figure 98 is a representative hand-painted poster of simple design for local advertising.

It is estimated that it is possible to run a full showing of twenty-four-sheet lithographed posters in the entire United States, where poster service exists (this means a full showing of approximately nine thousand cities and towns) for from \$190,000 to \$200,000 per month, outside of the cost of the lithographed paper and its transportation.

The average cost on regular boards, in large cities, is about \$7.20 to \$7.50 a month for each panel on unilluminated stands. In smaller towns, the price runs as low as \$6.80. For special boards, equipped with lamps and reflectors, illuminated from dusk until midnight or a little after, the cost is as high as \$30 per panel, per month, in some cities. The plant owners, in most large cities, today, include a certain percentage of illuminated boards in every full showing, half-showing or quarter-showing, and in figuring the showing price the extra cost for these is figured in.

The proportion of illuminated boards runs around 20 to 30 per cent, varying on the plants of different companies. The Foster & Kleiser Company illuminates 50 per cent of the panels on its plants in the large cities and, whether an advertiser contracts for a full showing, half-showing, or quarter-showing, one-half of his panels are illuminated. The peculiar outdoor character of the climate, during the whole year in the state along the Pacific Coast, made this move feasible. As a matter of fact, a large proportion of illuminated boards was almost demanded by the advertisers.

In Detroit, according to Walker & Company, there are about two thousand two hundred and fifty panels. These are divided into fourteen runs of one hundred and sixty panels each, and each run comprises thirty-two illuminated and one hundred and twenty-eight unlighted. The monthly cost of a full showing is \$2,200, making \$26,400 a year. For a half-showing the charge is \$1,100 a month, and for a quarter-showing \$550. The population of Detroit is 993,739. The average cost of a panel is \$15 for thirty days, or about 44 cents a day. On a half-run, the advertiser obtains eighty panels at less than \$37 a day.

Perhaps a comparison of poster costs with charges for space in newspapers and magazines will be of benefit. With acknowledgment to the Street Railways Advertising Company, whose comparison for car cards is given later in this chapter, their method is used for this comparison. Advertisers and advertising agencies in this country are using a unit for measuring space by circulation. This is called the milline. Benjamin H. Jefferson,

advertising manager of Lyon & Healy, in *Printers' Ink* for May 12, 1921, defines the milline as "one agate line circulated one million times. The word 'milline' is a contraction of the words 'million lines.' It is a common denominator which shows the product of the space multiplied by the circulation." Quoting again from *Printers' Ink*, this time from the issue of July 7, 1921:

The average milline rate for newspapers in the United States today (forty-eight states) is.....	\$5.03
The average milline rate for monthly magazines in the United States today (ninety-eight leaders) is.....	12.58
The average milline rate for weekly magazines in the United States today (twenty-seven leaders) is:.....	12.44

The cost of reaching one million people in New York with a twenty-four-sheet poster is approximately \$52.13 per day, based on New York population figures and a full showing of posters.

Now, since newspapers and magazines are seen from a closer position than are posters, we will assume that one hundred lines, or an advertisement occupying space on a newspaper page one-quarter column high by two columns wide, is a space to be seen as quickly as a poster.

This means that one hundred lines in a newspaper would cost \$503, in a monthly magazine (the same size space) \$1,258, and in a weekly magazine (the same size space) \$1,244. These prices are for advertisements in plain black and white—no color—and based on the average milline rates as given before.

According to Artemus Ward, the Standard Rate and Data Service gives the combined daily circulation, in 1921, of nine leading New York newspapers, as 2,796,420. The total cost for one hundred lines of space in these nine papers would be about \$532 a day. Now a full showing of posters, in New York City, consisting of three hundred and fifty-two posters, one hundred and twenty-four of which are illuminated, costs \$5,361.60 a month, or \$178.72 a day, and reaches a population of 3,426,379, not to mention all the transients and visitors who see it. This means a cost of about \$52.13 per million per day. With an

intensive showing, almost every person sees at least one of the posters at least once a day, unless he or she stays in the house. This figure may be contrasted with \$154.48, which is the cost of reaching a million people in New York with only 100 agate

MONTHLY COST OF POSTER DISPLAY IN A FEW CITIES.

The abbreviations Reg., Ill., and Spec., indicate Regular, Illuminated and Special, Respectively.

City	State	Population	Full Showing Total	Cost per Month	Half-Showing Total	Cost per Month
San Francisco...	Cal.	508,410	52 Reg. 52 Ill. 104	\$2,000.00	26 Reg. 26 Ill. 52	\$1,000.00
Denver.....	Colo.	256,369	60 Reg. 10 Spec. 70	682.00	30 Reg. 5 Spec. 35	341.00
New Haven....	Conn.	162,519	40 Reg. 2 Ill. 8 Spec. 50	575.00	20 Reg. 1 Ill. 4 Spec. 25	287.00
Washington....	D. C.	435,571	56 Reg. 12 Spec. 68	703.20	28 Reg. 6 Spec. 34	351.60
Chicago.....	Ill.	2,701,705	252 Reg. 60 Spec. 312	3,750.00	126 Reg. 30 Spec. 156	1,875.00
Indianapolis...	Ind.	314,194	80 Reg. 12 Ill. 92	876.00	40 Reg. 6 Ill. 46	438.00
New Orleans....	La.	387,219	92 Reg. 12 Spec. 104	962.40	46 Reg. 6 Spec. 52	481.20
Baltimore.....	Md.	733,826	112 Reg. 16 Spec. 128	1,206.40	56 Reg. 8 Spec. 64	603.20
Boston.....	Mass.	748,060	160 Reg. 40 Ill. 200	2,432.00	80 Reg. 20 Spec. 100	1,216.00
Detroit.....	Mich.	993,739	112 Reg. 32 Ill. 16 Spec. 160	2,200.00	56 Reg. 16 Ill. 8 Spec. 80	1,100.00
Minneapolis....	Minn.	380,582	72 Reg. 16 Ill. 88	998.40	36 Reg. 8 Ill. 44	499.20
St. Louis.....	Mo.	772,897	200 Reg. 10 Ill. 210	1,690.00	100 Reg. 5 Ill. 105	845.00
Elizabeth.....	N. J.	95,682	28 Reg. 7 Spec. 35	386.00	14 Reg. 4 Spec. 18	203.00

City	State	Population	Full Showing Total	Cost per Month	Half-Showing Total	Cost per Month
Newark.....	N. J.	414,216	82 Reg. 6 Ill. 14 Spec. 102	1,180.00	41 Reg. 3 Ill. 7 Spec. 51	590.00
New York.....	N. Y.	3,426,379	228 Reg. 124 Ill. 352	5,361.60	114 Reg. 62 Ill. 176	2,680.80
Brooklyn.....	N. Y.	1,928,734	220 Reg. 20 Spec. 240	2,184.00	110 Reg. 10 Spec. 120	1,092.00
Buffalo.....	N. Y.	506,508	104 Reg. 12 Ill. 12 Spec. 128	1,288.80	52 Reg. 6 Ill. 6 Spec. 64	644.40
Cleveland.....	Ohio	796,836	80 Reg. 50 Ill. 130	1,826.00	40 Reg. 25 Ill. 65	913.00
Portland.....	Ore.	252,288	28 Reg. 28 Ill. 56	1,100.00	14 Reg. 14 Ill. 28	550.00
Philadelphia....	Pa.	1,823,158	160 Reg. 40 Spec. 200	2,352.00	80 Reg. 20 Spec. 100	1,176.00
Pittsburgh.....	Pa.	695,480	144 Reg. 16 Spec. 160	1,516.80	72 Reg. 8 Spec. 80	758.40
Providence.....	R. I.	237,595	72 Reg. 8 Ill. 80	758.40	36 Reg. 4 Ill. 40	379.20
Dallas.....	Texas	158,976	40 Reg. 2 Ill. 8 Spec. 50	575.00	20 Reg. 1 Ill. 4 Spec. 25	287.50
Fort Worth.....	Texas	106,482	34 Reg. 6 Ill. 40	445.20	17 Reg. 3 Ill. 20	222.60
Milwaukee.....	Wis.	457,147	90 Reg. 10 Ill. 100	1,002.00	45 Reg. 5 Ill. 50	501.00
San Jose.....	Cal.	57,869	12 Reg. 8 Ill. 20	300.00	6 Reg. 4 Ill. 10	150.00
Santa Barbara..	Cal.	25,000	8 Reg. 4 Ill. 12	175.00	4 Reg. 2 Ill. 6	87.50
Globe.....	Ariz.	10,000	6 Reg. 6	45.00	3 Reg. 3	22.50
Fort Bliss.....	Texas	5,000	4 Reg. 4	30.00	2 Reg. 2	15.00
Hayden.....	Ariz.	2,500	2 Reg. 2	15.00	1 Reg. 1	7.50
Palm City.....	Cal.	200	1 Reg. 1	7.00	No Half-Sh	howing

lines in the newspapers; and \$503, which is the average cost of reaching one million people through the newspapers, in the country as a whole, with this same small space, while on the posters the space considered is nine feet by twenty-one feet, in full color. In such a comparison it should be remembered that there are two variables which cannot be accurately figured. These are the transients who see the posters, and the number of people who read the newspapers other than the actual purchasers of them. Possibly we may consider that one offsets the other.

In Canada, the average cost for posting in small towns is \$7 per panel per month, and in large towns from \$8 to \$10 per month, the price in each case including specials, if there are any. In Toronto and Montreal, the rate is \$10 per panel, flat, although one-sixth of the showing is illuminated. There are one hundred and seventy-five towns and cities in the Dominion where Class AA service is maintained.

In order to give a definite idea of costs in the different parts of the United States, a tabulation of prices is given below. This shows populations of certain cities and towns. Some small towns are included in this tabulation to make the list more representative. In fractional runs, the cost per panel is the same as in full runs, as indicated.

The tables just given were compiled from information collected and quotations made by The United Advertising Corporation, of New York, Foster & Kleiser Company, of San Francisco, and McClintock Company, of San Diego, California.

Below are statistics and cost figures of towns by population, in the various States. These figures are taken from a bulletin issued by the National Outdoor Advertising Bureau, Inc. These figures are based on the Half-Showing, which is the type of display generally employed.

With the tables just given and the following it is possible to estimate the cost of almost any poster campaign in practically any part of the country. These figures, like all the information in regard to figures given in this chapter, are subject to slight changes and variations, as populations increase or decrease, and as other conditions change. For practical purposes, however, they are safe to use in estimating work.

STATISTICS ON TOWNS OF 100,000 POPULATION AND OVER

State	No. of Towns	Popula- tion	No. of Posters	Cost per Month
Alabama.....	1	178,806	30	\$ 216.00
California.....	3	1,299,610	128	2,512.50
Colorado.....	1	256,491	35	341.00
Connecticut.....	3	444,128	69	761.50
Delaware.....	1	110,168	19	190.20
District of Columbia.....	1	437,571	34	351.60
Georgia.....	1	200,616	27	247.80
Illinois.....	1	2,701,705	156	1,875.00
Indiana.....	1	314,194	46	438.00
Iowa.....	1	126,468	27	314.00
Kansas.....	1	101,177	16	115.20
Kentucky.....	1	234,891	36	310.40
Louisiana.....	1	387,219	52	481.20
Maryland.....	1	733,826	64	603.20
Massachusetts.....	7	1,521,583	233	2,517.30
Michigan.....	2	1,131,312	104	1,301.60
Minnesota.....	2	615,280	88	918.40
Missouri.....	2	1,097,307	155	1,205.00
Nebraska.....	1	191,601	24	244.00
New Jersey.....	5	1,084,100	142	1,385.40
New York.....	6	6,807,810	186	4,205.20
Ohio.....	7	2,171,635	314	2,642.80
Oregon.....	1	258,288	28	550.00
Pennsylvania.....	4	2,657,689	218	2,110.08
Rhode Island.....	1	237,595	40	379.20
Tennessee.....	2	280,693	46	438.00
Texas.....	4	565,113	93	881.30
Utah.....	1	118,110	24	214.00
Virginia.....	2	287,444	52	488.40
Washington.....	2	419,749	52	875.80
Wisconsin.....	1	457,147	50	503.00
Totals.....	68	27,429,326	2,588	\$29,617.08

STATISTICS ON TOWNS WITH POPULATION FROM 50,000 TO 100,000

State	No. of Towns	Popula- tion	No. of Posters	Cost per Month
Alabama.....	1	60,777	14	\$ 100.80
Arkansas.....	1	65,142	18	165.20
California.....	4	252,220	48	522.60
Connecticut.....	2	151,031	26	216.00
Florida.....	2	152,776	40	359.20
Georgia.....	2	135,800	32	230.40
Illinois.....	4	267,722	60	435.80
Indiana.....	5	364,257	89	726.55
Iowa.....	2	127,954	25	230.00
Kansas.....	2	122,239	24	237.20
Kentucky.....	1	57,121	12	86.40
Maine.....	1	69,272	14	152.40
Massachusetts.....	6	466,850	86	893.50
Michigan.....	3	210,829	33	314.80
Minnesota.....	1	98,917	16	150.80
Missouri.....	1	77,939	22	194.00
Nebraska.....	1	54,948	12	86.40
New Hampshire.....	1	78,384	17	140.20
New Jersey.....	6	405,961	85	802.00
New York.....	5	372,452	76	656.20
Ohio.....	2	147,931	24	198.40
Oklahoma.....	2	163,370	27	230.00
Pennsylvania.....	9	605,820	135	1,158.60
Rhode Island.....	1	64,248	12	132.00
South Carolina.....	1	67,957	14	100.80
Tennessee.....	2	135,713	38	328.40
Texas.....	1	77,560	14	195.00
Virginia.....	2	105,229	22	158.40
Washington.....	1	96,965	12	237.50
West Virginia.....	2	106,385	20	225.20
Wisconsin.....	1	58,593	12	86.40
Totals.....	75	5,222,362	1,079	\$9,751.15

STATISTICS ON TOWNS WITH POPULATION FROM 25,000 TO 50,000

State	No. of Towns	Popula- tion	No. of Posters	Cost per Month
Alabama.....	1	43,464	9	\$ 64.80
Arizona.....	1	29,053	7	50.40
Arkansas.....	1	28,870	8	57.60
California.....	5	206,836	53	582.30
Colorado.....	2	73,155	18	200.80
Connecticut.....	5	157,947	28	212.40
Florida.....	2	60,606	17	140.20
Georgia.....	1	31,125	8	57.60
Illinois.....	12	432,588	112	928.15
Indiana.....	6	195,094	53	437.80
Iowa.....	4	157,099	39	296.60
Kentucky.....	2	70,851	20	144.00
Louisiana.....	1	43,874	8	57.60
Maine.....	2	57,769	11	79.10
Maryland.....	2	57,901	16	150.80
Massachusetts.....	14	561,533	124	1,361.10
Michigan.....	7	277,366	63	453.70
Missouri.....	2	69,533	22	158.40
Montana.....	1	41,611	14	126.40
New Hampshire.....	1	28,379	7	58.80
New Jersey.....	10	312,938	69	680.70
New York.....	11	382,645	115	935.20
North Carolina.....	4	156,609	50	360.00
Oklahoma.....	1	30,277	10	60.00
Ohio.....	12	387,891	90	744.60
Pennsylvania.....	7	273,838	67	474.00
Rhode Island.....	3	103,158	22	158.40
South Carolina.....	1	37,524	8	57.60
South Dakota.....	1	25,202	8	57.60
Texas.....	5	198,132	51	427.80
Utah.....	1	32,804	8	93.20
Virginia.....	3	96,678	26	187.20
Washington.....	2	53,229	16	160.50
West Virginia.....	2	67,477	14	100.80
Wisconsin.....	7	244,076	66	493.00
Totals.....	142	5,027,132	1,257	\$10,609.15

STATISTICS ON TOWNS WITH POPULATION FROM 10,000 TO 25,000

State	No. of Towns	Popula- tion	No. of Posters	Cost per Month
Alabama.....	7	99,290	34	\$ 238.80
Arkansas.....	2	30,975	10	72.00
Arizona.....	1	20,292	6	45.00
California.....	11	177,073	67	663.20
Colorado.....	3	32,864	14	136.40
Connecticut.....	20	323,053	74	563.60
Florida.....	1	14,237	4	28.80
Georgia.....	7	101,857	32	224.40
Idaho.....	2	36,394	14	91.20
Illinois.....	27	406,143	119	850.07
Indiana.....	19	298,280	103	787.70
Iowa.....	11	192,629	63	440.00
Kansas.....	14	194,333	72	595.80
Kentucky.....	4	69,057	21	146.40
Louisiana.....	4	65,055	19	127.20
Maine.....	6	87,880	19	142.80
Maryland.....	2	22,280	7	50.40
Massachusetts.....	39	594,111	146	1,112.10
Michigan.....	14	179,991	59	444.50
Minnesota.....	8	111,525	39	283.80
Mississippi.....	8	136,202	47	338.40
Missouri.....	8	110,146	35	240.00
Montana.....	5	75,594	28	205.20
Nebraska.....	3	36,060	8	53.76
Nevada.....	1	12,016	4	28.80
New Hampshire.....	6	86,976	31	249.20
New Jersey.....	18	267,130	75	591.48
New Mexico.....	1	15,157	5	36.00
New York.....	35	524,057	167	1,243.10
North Carolina.....	10	153,903	51	367.20
North Dakota.....	3	46,447	14	94.00
Ohio.....	26	417,232	131	965.20
Oklahoma.....	9	123,617	50	385.80
Oregon.....	3	42,299	15	108.00
Pennsylvania.....	55	860,739	243	1,739.14
Rhode Island.....	5	80,900	23	165.60
South Carolina.....	4	67,303	23	156.00
South Dakota.....	1	14,537	6	43.20
Tennessee.....	2	31,302	11	79.20

State	No. of Towns	Population	No. of Posters	Cost per Month
Texas.....	19	257,285	88	571.20
Utah.....	1	10,303	3	39.40
Vermont.....	3	47,741	17	122.49
Virginia.....	4	60,910	18	129.50
West Virginia.....	6	88,494	31	254.20
Washington.....	5	72,074	33	237.60
Wisconsin.....	12	202,313	68	475.20
Wyoming.....	1	13,829	4	46.60
Totals.....	456	6,911,885	2,151	\$16,009.65

STATISTICS ON TOWNS WITH POPULATION FROM 5,000 TO 10,000

State	No. of Towns	Population	No. of Posters	Cost per Month
Alabama.....	8	50,461	23	\$ 159.60
Arkansas.....	9	64,546	24	157.20
Arizona.....	6	43,063	19	138.00
California.....	22	146,791	58	392.40
Colorado.....	5	34,748	14	136.40
Connecticut.....	15	105,189	32	234.30
Florida.....	10	68,290	28	225.55
Georgia.....	14	95,937	34	232.80
Idaho.....	6	42,136	19	126.00
Illinois.....	42	293,508	95	679.35
Indiana.....	23	166,968	70	475.58
Iowa.....	18	114,802	44	327.00
Kansas.....	9	70,550	31	224.40
Kentucky.....	14	100,317	42	289.20
Louisiana.....	7	44,132	16	86.88
Maine.....	10	72,965	19	129.15
Maryland.....	3	21,037	6	33.60
Massachusetts.....	43	294,647	86	651.50
Michigan.....	30	213,716	82	578.02
Minnesota.....	15	109,724	40	273.80
Mississippi.....	8	53,156	17	121.20
Missouri.....	15	103,033	37	256.80

State	No. of Towns	Population	No. of Posters	Cost per Month
Montana.....	5	30,816	13	87.60
Nebraska.....	9	65,048	21	139.20
New Hampshire.....	6	43,747	16	102.00
New Jersey.....	33	226,118	73	551.37
New Mexico.....	2	14,269	6	34.56
New York.....	28	187,404	60	426.30
North Carolina.....	13	89,970	40	288.00
North Dakota.....	1	7,122	3	21.60
Ohio.....	43	309,003	112	769.80
Oklahoma.....	14	94,517	48	369.00
Oregon.....	8	50,445	24	176.40
Pennsylvania.....	74	541,184	161	1,095.44
Rhode Island.....	7	56,164	16	125.20
South Carolina.....	8	56,967	22	151.20
South Dakota.....	5	36,217	13	74.40
Tennessee.....	7	45,891	20	121.44
Texas.....	25	162,631	61	389.40
Utah.....	2	14,721	6	36.00
Vermont.....	7	55,564	20	140.40
Virginia.....	9	57,699	26	182.40
West Virginia.....	5	24,049	12	78.00
Washington.....	7	47,544	19	132.60
Wisconsin.....	20	138,503	51	351.60
Wyoming.....	2	15,476	7	50.40
Totals.....	672	4,690,785	1,686	\$11,823.04

STATISTICS ON TOWNS UNDER 5,000

State	No. of Towns	Population	No. of Posters	Cost per Month
Alabama.....	122	139,004	120	\$ 771.24
Arkansas.....	112	163,893	115	711.16
Arizona.....	6	9,344	6	35.28
California.....	200	336,416	174	1,216.34
Colorado.....	31	59,690	37	248.97
Connecticut.....	38	138,767	44	1,729.23

State	No. of Towns	Population	No. of Posters	Cost per Month
Delaware.....	6	12,498	6	34.60
District of Columbia.....	1	1,367	1	7.20
Florida.....	70	119,465	75	501.84
Georgia.....	383	363,657	278	1,843.44
Idaho.....	24	35,080	23	129.36
Illinois.....	413	503,738	332	2,330.12
Indiana.....	441	382,822	397	2,190.14
Iowa.....	179	235,446	170	975.96
Kentucky.....	136	137,723	119	777.44
Kansas.....	369	339,350	287	2,049.68
Louisiana.....	37	76,142	46	228.48
Maine.....	79	117,736	86	332.52
Maryland.....	25	43,511	24	146.88
Massachusetts.....	95	202,449	105	826.28
Michigan.....	351	306,223	360	1,960.90
Minnesota.....	175	193,207	161	980.56
Mississippi.....	135	155,136	130	937.20
Missouri.....	246	314,345	225	1,433.28
Montana.....	12	18,793	14	81.00
Nebraska.....	83	108,455	80	408.00
Nevada.....	6	9,632	7	23.52
New Hampshire.....	19	31,807	20	113.88
New Jersey.....	271	402,148	216	1,590.00
New Mexico.....	13	26,193	16	93.96
New York.....	477	542,077	425	2,866.98
North Carolina.....	76	126,445	83	557.70
North Dakota.....	8	15,902	10	53.32
Ohio.....	500	433,055	480	3,073.68
Oklahoma.....	281	388,929	260	1,773.80
Oregon.....	79	88,757	53	374.40
Pennsylvania.....	422	546,524	402	2,490.34
Rhode Island.....	8	15,767	10	64.08
South Carolina.....	110	155,212	105	719.28
South Dakota.....	43	54,968	49	299.68
Tennessee.....	126	178,351	125	910.08
Texas.....	324	403,164	305	1,985.46
Utah.....	37	50,755	38	261.20
Vermont.....	96	119,586	101	518.64
Virginia.....	43	83,589	46	305.04
West Virginia.....	62	106,016	63	418.80

State	No. of Towns	Population	No. of Posters	Cost per Month
Washington.....	94	136,730	79	537.66
Wisconsin.....	245	274,222	270	1,662.98
Wyoming.....	7	7,180	7	43.20
Totals.....	7,116	8,711,266	6,585	\$43,624.87

RECAPITULATION BY STATES

State	No. of Towns	Total Circulation	No. of Posters	Cost per Month
Alabama.....	140	571,802	230	\$ 1,551.24
Arkansas.....	125	326,426	175	1,163.16
Arizona.....	14	101,752	38	268.68
California.....	245	2,418,946	528	5,889.34
Colorado.....	42	456,948	118	1,063.52
Connecticut.....	83	1,320,115	273	3,717.17
Delaware.....	7	122,666	25	224.80
District of Columbia.....	2	438,938	35	358.80
Florida.....	85	415,374	164	1,255.59
Georgia.....	408	928,992	411	2,836.44
Idaho.....	32	113,610	56	346.56
Illinois.....	499	4,605,404	874	7,098.49
Indiana.....	495	1,621,615	758	5,055.77
Iowa.....	215	954,398	368	2,583.56
Kentucky.....	158	669,960	250	1,753.84
Kansas.....	395	827,649	430	3,222.28
Louisiana.....	50	616,422	141	981.36
Maine.....	95	786,849	184	1,127.67
Maryland.....	33	878,555	117	984.88
Massachusetts.....	204	3,641,173	780	7,361.78
Michigan.....	407	2,319,437	701	5,053.52
Minnesota.....	201	1,128,653	344	2,607.36
Mississippi.....	151	344,494	194	1,396.90
Missouri.....	274	1,772,303	497	3,487.48
Montana.....	23	166,814	69	500.20
Nebraska.....	97	456,112	145	931.36
Nevada.....	7	21,648	11	52.32
New Hampshire.....	33	269,293	91	664.68

State	No. of Towns	Total Circulation	No. of Posters	Cost per Month
New Jersey.....	343	2,698,395	660	5,600.95
New Mexico.....	16	55,619	27	164.52
New York.....	562	8,816,445	1,029	10,332.98
North Carolina.....	103	526,927	224	1,572.90
North Dakota.....	12	69,471	27	168.92
Ohio.....	590	3,866,747	1,151	8,394.48
Oklahoma.....	307	800,710	395	2,818.60
Oregon.....	91	439,589	120	1,208.80
Pennsylvania.....	571	5,485,794	1,226	9,067.60
Rhode Island.....	25	557,832	123	1,024.48
South Carolina.....	124	384,963	172	1,184.88
South Dakota.....	50	130,924	76	474.88
Tennessee.....	139	671,950	240	1,877.12
Texas.....	378	1,663,885	612	4,450.16
Utah.....	42	226,693	79	643.80
Vermont.....	106	212,891	138	781.44
Virginia.....	63	691,549	190	1,451.04
West Virginia.....	73	228,559	106	751.00
Washington.....	111	826,291	211	2,181.68
Wisconsin.....	286	1,374,854	517	3,572.16
Wyoming.....	10	36,755	18	140.20

THESE STATISTICS ARE COMPILED ON A HALF-SHOWING BASIS RECAPITULATION

Population Classification	No. of Towns	Total Population	No. of Posters	Cost per Month	Cost per Poster	Circulation per Poster	Circulation per Dollar	Average Population per City
Under 5,000...	7,116	8,711,266	6,585	\$ 43,624.87	\$ 6.625	1,323	200	1,224
5,000 to 10,000..	672	4,690,785	1,686	11,823.04	7.012	2,782	397	6,980
10,000 to 25,000..	456	6,911,885	2,151	16,009.65	7.442	3,213	432	15,158
25,000 to 50,000..	142	5,027,132	1,257	10,609.15	8.400	3,999	474	35,402
50,000 to 100,000.	75	5,222,362	1,079	9,751.15	9.037	4,840	536	69,631
100,000 and over..	68	27,429,326	2,588	29,617.08	11.444	10,599	926	403,372
Totals..	8,529	57,992,756	15,346	\$121,434.94				

Street Car Advertising.—Street car advertising, like posters, is sold by the showing or run. It is possible to have a card in every car and a poster in every street-car station of importance in the United States. It is also possible to buy a full run in one city, which means a card in every car; a half-run, meaning a card in every other car, or a quarter-run, one in every fourth car. In the case of such a company as the Interborough Rapid Transit Company, operating a large part of the subway and elevated lines in New York, it is possible to have not only car cards, but also a full run, a half-run, or quarter-run of posters on their station platforms. A full run means a poster on every platform, a half-run on every other platform, and a quarter-run on every fourth one. These posters are made up in one-, two-, and three-sheet sizes. Both car cards and posters are sold by the month.

There is a national organization which has the privilege for practically all of the advertising in surface lines in the United States. All of the national advertising clears through the home office of the Street Railways Advertising Company, New York, and the local advertising is handled by local representatives. The advertising in some transit lines, such as elevated, subway, suburban steam and electric lines, and ferries, is controlled by independent companies. For instance, Artemus Ward handles the space for the Interborough Rapid Transit Company's lines in New York. The surface lines will be considered first and then the Interborough, as an illustration of a company of this class.

The spaces for national advertising are usually filled and contracted for far in advance. The average cost per card per month, on surface lines, contracted for by the year, is about 50 cents. It costs \$1,000 a day to have a card in every car on the Street Railway Advertising Company's list, the cars of which serve cities with a population of approximately forty million people, and which carry thirty million passengers daily. A card in every second car on the list may be had for \$575 a day.

Referring again to the milline rate, for purposes of comparison, a compilation made by the Street Railways Advertising Company given below from *Printers' Ink* of July 7, 1921, says:

The average milline rate for newspapers in the United States today (forty-eight states) is \$5.03. The average milline rate for monthly magazines in the United States today (ninety-eight leaders) is \$12.58. The average milline rate for weekly magazines in the United States today (twenty-seven leaders) is \$12.44. The average milline rate for women's magazines in the United States today (twenty-seven leaders) is \$16.53. The average milline rate for monthly farm papers in the United States today (forty-six leaders) is \$14.30. The average milline rate for semi-monthly farm papers in the United States today (forty leaders) is \$8.06. The average milline rate for weekly farm papers in the United States today (sixty-nine leaders) is \$11.14.

From these, the Street Railways Advertising Company has computed the rate per million of circulation for two hundred lines, in each type of publication, as follows:

Newspapers.....	\$1,006
Monthly Magazines.....	2,516
Weekly Magazines.....	2,488
Women's Magazines.....	3,306
Monthly Farm Papers.....	2,860
Semi-Monthly Farm Papers.....	1,612
Weekly Farm Papers.....	2,228
Also, they state that the average rate per million for color pages in Women's Magazines (six leaders) is...	6,000

Against these is compared \$40, which is the rate for car cards (standard eleven inches by twenty-one inches) per million of circulation. Street-car circulation figures are accurate, since the street railways are taxed on their revenues from fares, and the number of fares is reported by the traction companies to their stockholders and made public by reports of the various public service commissions and the city governments.

In a city like New York, cards in street cars cost all the way from 70 cents per card per month to as much as \$3. The price varies according to the line and the district served. In cities of over five hundred thousand population, the basic cost is 75 cents a card per month. In cities of about fifty thousand population, it is about 50 cents.

If contracts are made for periods of less than a year there is an extra charge.

Now, as a typical example of subway and elevated lines, consider the Interborough, of New York. On such lines as this, most of the passengers are riding above or below the distractions of the street and the attention value is perhaps greater than is the case on street-level lines. Also, the average rider is in the car for twenty minutes or more.

Artemus Ward, who handles the advertising on these lines, states that a full run on the Interborough lines costs 6 cents per thousand circulation, and that the daily circulation is 2,801,521. From these figures, it would seem safe to figure that a full run would cost approximately \$165 to \$168 per day, although no definite cost figures are available.

Mr. Ward gives an interesting comparison, as follows:

The area of a car card is 231 square inches. A newspaper ad one-fourth this size (to allow for the fact that a car card is seen at a greater distance) contains 58 square inches or 382 agate lines. The total line rate of the nine leading New York newspapers: \$5.32 daily. Thus one day's display in these newspapers would cost \$2,032. This is over twelve times the cost of a full daily run of Interborough Car Cards.

This comparison is based on the figure given above, namely, 2,801,521, as the daily circulation of the Interborough, and 2,796,420, which Mr. Ward says is the total week-day circulation of nine leading New York newspapers, based on the figures of the Standard Rate and Data Service. Of course, in the newspapers there are no colors used and the newspaper is read for only about one-half hour, as against twenty-four-hour display for car cards. Consider here the time each prospect sees the display.

In Canada, the street-car advertising costs about \$600 per month for a complete showing.

Miscellaneous.—Under the various devices for outdoor advertising that we have listed under miscellaneous, very few can be named as having a fixed cost.

Printed iron signs, as put out by the Howard Sign Company, of Cincinnati, carry a regular price list. These signs are sold in lots of one hundred or over. For one-color letter and one-color

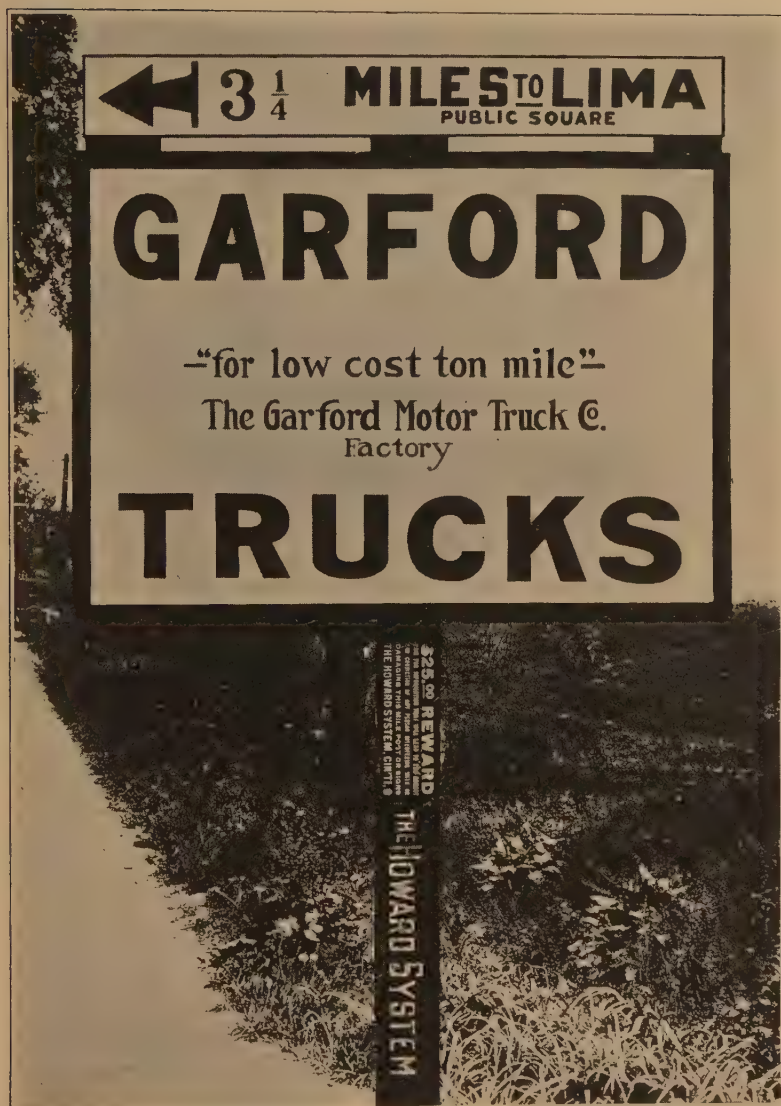


FIG. 99.—A Metal Sign and Guide Post. Used on Protected Showing
 (Courtesy of Howard System, Cincinnati.)

background, one hundred signs, twenty inches by twenty-eight inches, cost \$1.08 each, including a frame. In lots of one thousand the same signs would cost only 80 cents each. The prices vary according to size and quantity.

For the guide-post signs put out in protected showings, the prices are as follows, based on a thirty-six-months' contract:

<i>Number of Signs.</i>	<i>Cost Per Day.</i>	<i>Cost Per Month.</i>
20	\$1.33	\$40
25	1.66	50
30	2.00	60
50	3.33	100
75	5.00	150
100	6.66	200
200	13.33	400
500	33.33	1,000

These prices include the signs with frames, forty inches by fifty-six inches, and the mileage indicator, all mounted on posts and erected and maintained throughout the life of the contract. Figure 99 shows one of these fixed showing bulletins.

From the data given in this chapter the prospective user of outdoor advertising should be able to estimate very nearly what his campaign will cost. It is possible to obtain advertising through the outdoor medium which cannot be obtained in any other way, for it reaches those whom no other medium can reach.

CHAPTER XIV

COMPARISON OF THE MEDIA—RELATIVE VALUES

OUTLINE

- I. Media Used, Depend on:
 - A. Marketing Problem
 - 1. Product Advertised
 - a. What It Is
 - b. New or Well Known
 - c. Its Appeal
 - (1) To What Type of People?
 - (2) Sense Appeal
 - 2. Is the Advertising to be Local or National?
 - B. Value of Various Media for Various Forms
 - 1. Forms Other than Outdoor
 - a. Newspapers
 - b. Magazines
 - c. Trade and Class Journals
 - d. Direct Mail
 - e. Moving Pictures
 - f. Theatre Curtains
 - 2. Outdoor—Supplemental or Exclusive
 - a. Posters
 - b. Painted Display
 - c. Electric Spectacular
 - d. Street Car Advertising
 - e. Window Display
 - f. Miscellaneous Forms
- II. Specific Cases and Examples
 - A. Ward Baking Company
 - B. William Wrigley, Jr.
 - C. Mint Products Company (Life Savers)
 - D. The Eastman Kodak Company
 - E. Chalmers Knitting Company
 - F. Miscellaneous National Advertisers
 - G. Mennen Company
 - H. Local Outdoor Advertising
 - 1. Results of Research in Detroit
 - 2. Crowley-Milner Company

III. Comparison of the Media as Seen by the Outdoor Advertising Company

IV. Comparison of the Media as Seen by the Advertising Agency

V. Preparation of a Campaign

A. Local

1. Commercial Sign on the Store
2. Window Display
3. Painted Bulletins and Posters
 - a. On Avenues of Traffic
 - b. Showing to Elevated Line
4. Car Cards
5. Use of Miscellaneous Means

B. National

1. Display to Stir Present Circulation
 - a. Walls
 - b. Street Cars
 - c. High Spots
 - d. Electric Spectaculars
2. New Cities
 - a. Full Showing of Posters
 - b. Full Showing of Car Cards
 - c. During First Month—High Spots in Paint
 - d. Walls
 - e. Drop Posters Entirely or to Quarter Showing During Good Season
 - f. Electric Spectacular

In any advertising campaign, the media used depend directly upon the marketing problem of the advertiser. The advocates of outdoor advertising will say that it can be used to good advantage to market any product or service sold to the public, and this is true within reasonable limits. The relative merits of each medium depend in large measure upon the type of article, its distribution, and the objective which the advertiser has before him.

Peter Carey, the artistic lithographer, for instance, says that he can market anything by posters if the appropriation for such advertising is big enough.

The advertising manager, on whose shoulders rests the responsibility of moving the output of a plant, if he is to accomplish his purpose with the least expenditure of money, must know all media. He must know how each will affect the marketing of his particular product and, having chosen the media, he must know

how to use them to the best advantage. To do these things he must know his product thoroughly.

First of all, he should know just what his product is, how it is made, its points of superiority over competitive similar products, and to what people and what senses it appeals. Before he can decide how to advertise, he must know whether the product is new or well known. If well known in some sections and not in others, where? Is his marketing problem a local or national one? Will the product sell in the North, South, East, West and Central States? Is it marketed through dealers? Do jobbers handle it, or is it sold direct to the dealers by the sales organization of the manufacturer? Is it marketed direct to consumer?

When all of these things are determined, the advertiser must choose the media he will employ. It is hard to give a fixed rule by which relative values can be determined, because so many variables enter into the calculation. However, a suggested formula is this: "In considering several media, find the common denominator, and compare them. The common denominator is circulation plus intensity of impression made upon the public. Consider 'who, when, where and what.'"^{*} For every advertiser, the factors will differ somewhat, and for this reason he must thoroughly know his problem and the different media.

Advertising salesmen frequently lay great stress on circulation, but volume of circulation means nothing unless it is among the proper people. In order for any medium to give effective results, the people who see the advertising must see it, read it, remember it, and be in a position to buy the product.

Every advertising medium occupies a distinct place and has its individual advantages and disadvantages. Outdoor advertising would not be appropriate for selling highly specialized machinery, such as printing presses or paper machines, or locomotives and railroad cars, because these are products purchased by only a comparatively few people or concerns. They have an extremely limited market. On the other hand, for selling materials like food, clothing, footwear, automobiles, cigarettes—in fact, anything that a large proportion of the people buy—it can

^{*} For the above formula acknowledgment is made to John Donnelly & Sons, Boston, Mass.

be shown that outdoor advertising is the best medium from the standpoint of value given.

The advertiser has newspapers, magazines, trade and class journals, direct mail, moving pictures, theatre curtains, and outdoor forms to choose from. Under outdoor forms have been listed posters, painted display, electric display, street-car advertising, window display and miscellaneous forms. The latter are more or less special in nature and need not be considered in detail in this chapter.

There are conditions under which all media might be employed, there are others where only outdoor advertising would give best results, and still others where outdoor advertising, merely to supplement other forms, is advisable. At one time, outdoor advertising was considered competitive by publishers of magazines and newspapers, but today it is quite generally admitted that outdoor advertising strengthens advertising appearing in other media. As evidence that publishers are beginning to recognize its importance, it may be mentioned that dozens of newspapers, the country over, are using it to increase their circulations. The same is true, to a lesser extent, of magazines. Figure 100 illustrates two painted boards appearing on Commonwealth Avenue, in Boston, featuring the *Boston American* and Barron's *Financial Weekly*.

It is seldom that an advertiser carries on a campaign over a period of years by means of outdoor advertising exclusively, although cases are frequent where a product is introduced by means of this medium and others added later. One often hears the statement that outdoor advertising is only reminder advertising. This is not fully accurate. It is reminder advertising, but it is something more. It actually makes people buy.

Specific Cases and Examples.—Assuming that the advertiser has decided upon an outdoor campaign, he is faced with the problem of what kinds of outdoor advertising to use. Possibly the experience of others will give a hint as to the forms to be chosen. Accordingly, a description will be given of how a few successful users of the medium have handled it.

The Ward Baking Company, of New York, is an example of a large producer of breads and cakes, marketed through retailers.

Products appealing to the appetite are well brought out by outdoor advertising, because they can be reproduced in full color and of natural appearance. V. P. McKinnie, the manager of Ward's advertising department, says:



FIG. 100.—Two Publishers Who Use Outdoor Advertising
(Courtesy of John Donnelly & Sons, Boston.)

We are large users of poster space, and believe this medium is an excellent one for our products, for the reason that it enables us to show them in full color and present them in the most appetizing form. It also offers an opportunity to change our copy every month. Of course, its size and tremendous circulation are also in its favor.

So far as car advertising is concerned, we are believers in preferred positions as illustrated by our space in the subway trains of New York. (In the New York subways Ward's advertising occupies spaces beside the end doors of the cars and is double the size of the regular car card.) We rarely use the newspapers, but when we do, we buy page two or three, full position. Magazines we rarely use and cannot speak with authority regarding this medium.

Examples of Ward's advertising are found elsewhere in this book.

The William Wrigley, Jr., Company, of Chicago, states that the sales of their gum bear a very close relation to advertising. "Without advertising," says one of its executives, "we should probably have very small sales and certainly not be a national distributor. Wrigley's gum is sold all over the world, practically on advertising." This company spends approximately three and one-half million dollars per year for advertising. Their appropriation is divided somewhat as follows:

First, newspapers; the largest amount we spend is for this item.

We use very few magazines and at the present time (February, 1922) are using only the *Saturday Evening Post*.

Next in order come street cars; we use all the street cars in the U. S. A. which we can make arrangements with, and we are using practically every car at the present time.

Following these two items is the electric display and painted display, although the last three or four years we have been doing less painting than we used to.

Illustrations of Wrigley's electric display and car cards appear in connection with other chapters.

E. J. Noble, president of the Mint Products Company, Portchester, N. Y., states that "street-car advertising has been one of the biggest factors in marketing Life Savers." He says, "We have never used billboards, but intend doing so in the near future."

The Eastman kodak line is marketed through retailers. This concern does not place any contracts direct for car cards, but all of this advertising is done by the dealers. The Eastman people produce their own cards and imprint them with the dealer's

name. These cards, in connection with enlarged photographic prints, catalogues, booklets, and window cards, are the chief dealer aids employed. The company also supplies engravings for illustrations or complete advertisements for the use of the dealer in his local advertising. It advocates window displays, and even designs and puts them in.

The Eastman company uses photographic reproductions in half-tone, for advertising, and therefore requires high-grade paper on which to print its advertising. Note Fig. 101, which represents one of the car cards. Because of the better printing surface and because it has found that "greater effect can be obtained on the



FIG. 101.—Car Card Used by Eastman Kodak Company's Dealers
(Courtesy of Eastman Kodak Co.)

public mind with a smaller expenditure," this company prefers magazines to newspapers. Its products are not necessities, and their sale is affected in different parts of the world by local economic conditions, climate and weather, attractions for tourists, etc., so it will be noticed that their advertising manager has a somewhat unique problem.

The Chalmers Knitting Company, of Amsterdam, New York, is the maker of Porosknit underwear, and has another kind of problem. Although makers of summer underwear, it is advertised the year round.

Car cards have never been used extensively, with one excep-

tion. The secretary, Arkell Burnap, says: "At that time, we put through a very extensive campaign of car cards in New York City, and as they did not bring us any tangible results which we could trace, we simply eliminated them from our circulation." As against this experience may be contrasted that of the makers of Reis underwear, which has been featured on the cards of the Interborough Rapid Transit Company, of New York, for fifteen years.

To return to the Chalmers problem, about the time they eliminated car cards they used their first electric display in New York, and "have had displays at various points in the city during the past fifteen years, and for several years have concentrated on the one display at the head of Times Square," shown in the Frontispiece. This has now been dropped.

Mr. Burnap continues:

Perhaps, also, our sign has outlived its usefulness, as it has been in place so long that the average New Yorker is accustomed to it and very rarely sees it. You know the old saying that "Familiarity breeds contempt," and for this reason we figured that a few years absence in electric display on Broadway might bring us greater returns a little later on.

Our present outdoor campaign consists entirely of painted bulletins in and around New York city. These cover the lines running into New York from all directions. (It is interesting to note here that the same outdoor advertising company which operated the electric display handles the painted bulletins for these people.) As to the painted boards, our present painting, which is different from anything we have heretofore used, seems to have brought more direct inquiries than anything we have heretofore used, although up to the present time it is only "blind" or "teaser" copy.

After many years of experience in the advertising field, we have come to the conclusion that for our particular purpose we must use newspaper advertising, supplemented by outdoor display, rather than to use magazine advertising alone or in connection with other types. Our attitude on this question is due to following out an axiom (which was worked out by Mr. Burnap) which is as follows: "Goods sold every day, should be advertised every day—while goods sold only occasionally need be advertised only in the same way."

"Inasmuch as our goods are sold across the retail counters every day

in the year, and one person may make anywhere from two to six purchases of our goods per year, we feel that newspaper advertising is our best medium, because no matter what day we appear in the newspapers, someone is going to read it who is going to buy underwear on that particular day. By striking him at the psychological moment with our advertising we can get him to view favorably a presentation of our goods. On the other hand, if we were selling grand pianos, or houses, or articles generally purchased by the public once or twice in a lifetime, we should feel that we should depend upon the cumulative effects of national advertising in weekly and monthly publications; because, after all, it is the cumulative effect of such advertising which eventually decides the purchase of an expensive article bought but a few times during one's life. On the other hand, almost anyone is willing to take a chance on an article retailing anywhere from \$1.50 to \$5, and in making this purchase there is always the mental reservation that if it does not work out satisfactorily, he simply will not purchase the same brand in the future."

Still another problem is presented in the marketing of a product sold over the retail counter in the drug store. A. R. Rapetti, of the Mennen Company, Newark, New Jersey, says:

As to the relative merits of poster, car cards, painted display, electric display, newspaper, and magazine advertising, all we can say is each fills a particular requirement.

As to window displays, we think very highly of them. It links up the dealer's store with national advertising when advertising is being done. It also has a certain amount of general advertising value, such as poster advertising, because in many instances it is a poster in the druggist's window. Also, it acts as a reminder to persons who were wanting to purchase, but have forgotten to purchase the item displayed in the window.

The reason for using the various media which we do is because we believe they best fill our wants and requirements, at the same time keeping within the limits of our appropriation. For instance, national advertising gives a manufacturer circulation all over the United States, and the percentage of circulation to population is about the same in every state, so that every dealer is getting about the same backing in advertising. If our sales are weak in a certain city or section, one of the other forms of advertising is added in order to bolster up the situation in that particular territory.

The West Disinfecting Company, maker of CN, a disinfectant, uses the Interborough subway and elevated advertising, exclu-

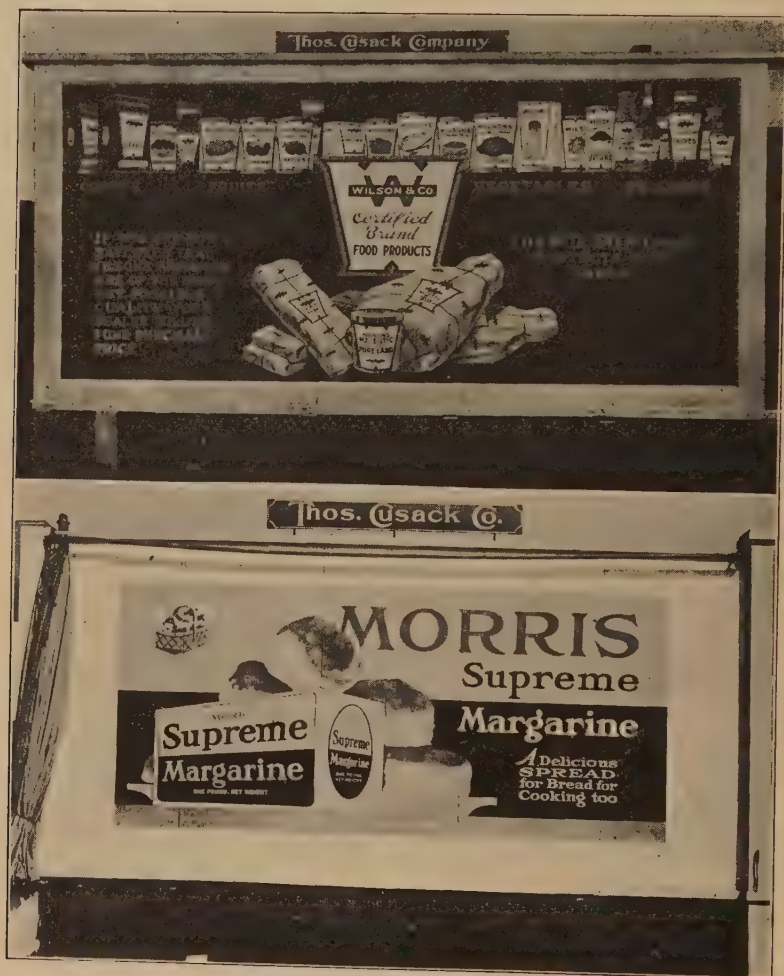


FIG. 102.—Two Boards Used by Meat Packers

(Courtesy of Thos. Cusack Co.)

sively, in the New York Metropolitan District, and has done so for years.

Thomas E. Wilson, president of Wilson & Company, is quoted

as having said that in formulating the advertising campaign, he considers outdoor advertising as an actual and necessary unit to be given the same consideration as is given to magazines and newspapers. This company uses the outdoor medium extensively and does not think of it as supplemental, but as one of the best advertising factors in establishing and perfecting its dealer organization. Figure 102 shows an example of a Wilson painted bulletin.

Other meat and food packers evidently recognize the value of the outdoor boards, also. The lower part of Fig. 102 is an example of Morris & Company's advertising.



FIG. 103.—A City Welcome Bulletin

(Courtesy of United Ado. Corp.)

For board of trade advertising, to bring new people and industries into a city, painted bulletins showing to the important railroad lines and automobile roads have been used for years. Figure 103 is a good example of a bulletin used to greet visitors on their entry into a city.

In many cities, the outdoor advertising companies are featuring local advertising. In Detroit, Walker & Company conducted a trade investigation which disclosed some interesting facts regarding local retail advertising. Many women of the better class were questioned, with the following results:

The highest percentage who regularly read newspaper advertising of any department store is 73 per cent. These women

read Hudson's advertising. Crowley-Milner's is read by 60 per cent, Kern's by 58 per cent, Newcomb-Endicott's by 57 per cent.

Although 73 per cent read Hudson's advertising of women's wear, only 51 per cent read the household goods copy, 44 per cent examine the furniture advertisements, 38 per cent the music store advertisements, and 35 per cent the men's wear advertisements. Approximately the same ratios apply to the advertising of other department stores.

Of all the women interviewed 92 per cent had watched the Crowley-Milner posters and 93 per cent the Crowley-Milner painted bulletin campaign.

One-third of all the women interviewed stated that the Crowley-Milner painted bulletins had caused them to conclude that this concern carried goods of a better quality than they had formerly supposed. More than one-half of all the women stated that the bulletins had led them to believe that Crowley-Milner's goods combined high quality with low price.

Crowley-Milner & Company originally used poster advertising to supplement its newspaper advertising. Later, posters were used exclusively for men's, women's, and children's clothes, in connection with the Morris plan. It was the first advertising done featuring clothes on the payment plan, and was so successful as to lead to the adoption of the medium as a part of the permanent advertising scheme. Posters by this company have been used to make special drives on tires, washing machines, vacuum cleaners, and for anniversary sales, sales on men's and women's clothing, furniture sales, and the like. The posters were printed from wood blocks, which is a process for producing posters quickly and at a considerably lower cost than is possible by the lithographing process. Painted bulletins have also been used. Plate XXX, in the Color Section, is one of their painted displays. Plate XXXI, in the Color Section, is a poster used by a firm of retail jewelers.

Comparison of the Media as Seen by the Outdoor Advertising Company.—From the standpoint of the outdoor advertising company, which handles only posters, spectaculars, painted bulletins, and walls, is given below a comparison of the uses of these forms, based on their various uses. Aside from some com-

ments, these notes are kindly furnished by Walker & Company, of Detroit:

For some purposes posters are advisable where the use of paint would be out of the question, and the opposite is likewise true. Posters are especially suited for use in short or seasonable campaigns, or in campaigns where frequent change of copy is considered necessary. Department or clothing stores advertising special sales make extensive use of the poster (printed on the letter press or by the wood-block method in order to turn them out quickly), getting adequate showing for brief periods only, at a very reasonable cost. In this connection it is well to remember that painted bulletins must, from the standpoint of expense incurred in preparation (which is entirely by hand), be suitable for showing not one month alone, but for four or more. Contracts for painted bulletins are accepted only on a one-year basis, while the posting plant can operate at a profit on short runs and without overtaxing the appropriation of the advertiser.

Posters likewise find favor with manufacturers seeking general or country-wide distribution. In the instance of the many cigarettes on the market, their program of outdoor advertising consists of catching the attention and creating a desire on the part of the smoking public by confronting the smoker frequently with new messages, forceful and sufficient to leave an additional good-will impression on his mind. In such cases, the poster perhaps has no peer as a business getter and none can gainsay its value.

The painted bulletin, while by nature of its production unfitted for use in such campaigns, is indispensable for other advertising purposes and occupies a place for which the poster is far too expensive. (Some cigarette manufacturers are using painted bulletins now and are having the copy frequently changed, probably by special arrangement on the contract. Thus it becomes like the poster in its effect and use.)

The painted bulletin is the foundation on which the modern concern builds confidence. Here, frequent change of copy is really detrimental, and the proper design pounding home an impression which is filed away in the reader's and seer's mind under the heading "Good Concerns to Deal With," is strengthened by a four months' showing. The bulletin comes into its own as a confidence-getter.

Paint is also flexible in its use, and can be made to blanket a community, if desirable, from the standpoint of good advertising. For instance, a campaign was recently planned in Detroit

for a concern marketing building supplies. After Walker & Company had conducted a thorough preliminary investigation and had spotted a map showing the residence location of every contractor in the city, it was found that bulletins on one or two thoroughfares would meet the eyes of the city's contractors on the way to and from work. The recommendation made to the advertiser suggested concentrating on these streets by the use of painted displays.

Painted walls offer an opportunity of suggesting and recommending a product right where it is to be sold. They tell the story where it is often impossible for the advertiser otherwise to secure representation. Painted walls are probably the most economical form of outdoor advertising, and many large firms owe to it their success. This form of advertising enables the butcher, baker, and groceryman to suggest their wares to the consumer at the most propitious time—when on the way to the neighborhood store.

The electric display and spectacular offer an opportunity to advertisers to cash in on the hours when a city seeks recreation. By day, an impressive sign standing out against the sky and at night pictures and letters of fire to burn the story home to a public with nothing to do but receive impressions, the spectacular cannot fail to bring results. Illuminated posters and bulletins get a generous measure of attention, yet cannot hope to do so in the measure that the electric sign does, with its action and high degree of illumination.

It would be futile to attempt to rank the different forms of outdoor advertising in order of importance. Undoubtedly posting ranks first in popularity with the manufacturer seeking national distribution. Yet, when considering the amount of paint used throughout the country by thousands of concerns in scores of different businesses, it would be folly to hazard even a guess.

It is claimed by some advocates of poster advertising that in 80 per cent of the modern street cars, the seats face the front. Hence, it is said that many passengers are looking out of the car windows. The claim is made that, in such cases, posters and outdoor painted bulletins are more apt to be seen than car cards. However, car cards remain a powerful factor in advertising, as the experience of hundreds of advertisers has proved.

Comparison of the Media as Seen by the Advertising Agency.—Having seen how individual advertisers view outdoor

advertising and having considered the comments of a large outdoor advertising company, it seems that it would now be well to give the comments of a large advertising agency, one of those handling publicity campaigns for all media, including newspapers and magazines as well as the various outdoor forms. It is the province of a concern of this kind not only to prepare the advertisements, but thoroughly to investigate the market for its client, and to advise which media will be most effective in accomplishing the desired results. This advice must be given without prejudice, in an open-minded and unbiased way.

The J. Walter Thompson Company, of New York, has given the following comments:

THE FUNCTIONS AND RELATIVE VALUES OF VARIOUS FORMS OF ADVERTISING MEDIA

PAINT AND POSTERS

Circulation.—It having been the practice among owners of outdoor advertising plants to lay out their locations so as to cover all parts of the city, it can be taken as a fair assumption that during the course of a month a large proportion of the population of a city will have a chance to see an outdoor advertising campaign. This applies always in the case of posting, but it need not necessarily apply in the case of paint. In buying a paint display the advertiser has plenty of latitude of selection as to the amount or kind of circulation, because he can take as many or as few locations as he wants and, generally speaking, can have these locations where he wants them.

Advertising Frequency.—Copy can be changed in posting only as often as once a month. Preparation and shipping of the posters also requires considerable time, so that change of copy plans cannot become effective for at least a month.

In painting, copy can be changed no oftener than six months without charge. A re-painting can be made at any time if the advertiser is willing to pay all the necessary expenses. This expense is quite heavy, however, so that it is practically a case of copy change not more than twice a year. (On some plants, the custom is to re-paint every four months instead of every six.)

Copy Treatment.—Posters offer all the advantages which lie in practically unlimited color treatment, and they also have the advantage of large space facilities. They cannot be used, however, to advantage for

argumentative or expository advertising requiring the use of a considerable amount of text matter, because they are seen only casually and for a moment, and for the most part from a distance.

Painted signs offer the same advantages in places where painting talent is available. Extension of the control of painting display by a few big companies, and the development of traveling crews of capable painters, are improving the situation considerably. Painted signs have always been considered much less adaptable to a high order of artistic work than posters, but the technique of the work is getting to the point where paint can be considered as offering not greatly inferior opportunities for effective treatment. Paint is the one medium which offers unlimited space opportunities. Space for paint display can be bought in sizes ranging from a few square feet to a thousand or more square feet, and the design used can be adapted for the distance from which the average passer-by will see the sign and according to the length of time during which the average passer-by will be able to see it. On the whole, however, paint display is seen only casually and only from a distance, so that expensive copy treatment is hardly profitable.

Duration of Effectiveness.—The fact that outdoor advertising is likely to be seen only casually tends to decrease the duration of its effectiveness. When properly executed, however, it offers an excellent opportunity to create a single striking impression. It also offers strong cumulative effect, because of the chance that the same impression will be frequently made. It can be bought in most cases so as to provide more reiteration at less expense than other media. For this reason, outdoor advertising has been frequently found effective in supplementing a magazine and newspaper campaign.

Either a poster or a paint display is likely to be seen many times during the life of any particular piece of copy, because of the fact that a large percentage of the population will pass some one of the locations practically every day, providing the showing gives an adequate coverage.

Cost.—There is no basic cost in painted displays; the cost is reckoned upon the amount of rental which the outdoor advertising company has to pay, and upon the location and its desirability. Prices range from a few dollars a month for a very small space up to as much as \$3,000 a month for the very desirable large spectaculars. (These spectaculars would be a combination of paint and electric display.) In general, it might be said, however, that most of the paint locations cost between \$15 and \$35 a month in sizes between ten feet by twenty feet and fifteen feet by fifty feet.

STREET-CAR ADVERTISING

Circulation.—Street cars in cities of more than five hundred thousand population carry a large proportion of the population at least twice a day. The actual effectiveness of a street car card, however, cannot be given in terms of the proportion of the population which would see the card at least every day, and it is, therefore, impossible to compare the circulation in street car advertising with circulation in publication advertising. We have to be content with a reasonable assumption that in this class of cities street car advertising is a means of reaching most of the people.

Advertising Frequency.—A single street car card must run for a full month so that advertising copy in street cars can be changed only once a month. In this respect, street car advertising does not offer the same elasticity as newspaper or weekly magazine advertising; but does offer as much as the other forms. The time involved in preparing street car cards, therefore, means that several weeks are necessary to change copy in case changes in conditions make this desirable.

Copy Treatment.—Street car cards, because they are seen from more or less of a distance, and because they are only casually seen, do not offer an opportunity for exhaustive presentation of an article. They offer a minimum of reading matter, but they do make possible a maximum of visualization. An article can be visualized for the consumer through a variety of artistic treatments of the product and its uses either with or without color.

Duration of Effectiveness.—The duration of effectiveness gained from street car advertising depends upon cumulative impressions rather than upon retention of a single impression. The fact that a street car card lacks the dominance of a large poster, and is seen only casually, makes it necessary to treat the copy and design of a car card very carefully in order to extend the period of its effectiveness.

On the score of chance of being seen by a large proportion of passengers, a car card, since it stays in the car a full month, has considerable value. It has the chance of being seen by the same passenger every day in the month, and maybe twice a day, and of being seen several times during the month by those who may not ride every day.

Cost.—The basic cost of street car advertising as figured on current rate cards is about seventy-five cents a card a month. In other words, a card advertising campaign in a comparatively large system running a thousand cars, with a card in every car and on the basis of running every month in the year, would cost \$9,000. This would be a system serving a city of about seven hundred and fifty thousand people.

We have given only the analysis of street car advertising values above for cities of five hundred thousand or more population. The reason for this is that the effectiveness of street car advertising diminishes as you go down the scale of population, because the smaller the city the more infrequent the use of cars and the more poorly displayed the cards. The basic cost is practically the same as it is for car advertising in the big cities, while all the advantages of street car advertising are relatively very much less and they vary so much as between cities of the same size, and also as between cities of different sizes, that no general statement can be made regarding the value of street car advertising in the small cities as a whole.

SUMMARY

Circulation.—Outdoor advertising, if properly located, is seen by all classes. Newspaper and street car advertising probably reaches a slightly smaller proportion of the population. Magazines, in any given community, reach a smaller proportion of the entire population, but they can be brought to reach more directly the classes of the population particularly desired.

Advertising Frequency.—Newspapers offer the highest frequency and the greatest elasticity in adapting advertising to special conditions. The weekly magazines rank next in this respect, while bi-monthly magazines, posting, and street cars cover special conditions.

Copy Treatment.—Newspapers offer the best opportunity for full text treatment and magazines would not be far behind. Other forms offer very little opportunity for text matter. Magazines offer the best opportunity for the advertiser to build up prestige.

In the matter of mere visual display, outdoor advertising would rank first, magazine advertising next, street car advertising next, and newspapers last; it should be remembered, however, that where variety of color treatment is not important outdoor advertising would not rank above newspapers.

In securing a combination of these two things, magazines would rank first, newspapers second, paint display third, street cars fourth, and posting last.

Duration of Effectiveness.—On the score of retention of impression, the opportunity would be best in magazines, next best in painted display, third in newspapers, fourth in poster advertising and last in street cars. On the score of the number of chances of advertising being seen, during its life, street car advertising in the biggest cities would come first, outdoor display second, magazines third, newspapers fourth.

Cost.—In comparing value to cost, so much depends upon the difference in the value of various media for the particular problem in hand that each proposition has to be judged by itself. Generally speaking, the advantages which each medium has as compared with the others justifies the difference in cost, but in order to gain the maximum effect from any expenditure the selection must take into consideration the nature of the advertising message, and whether or not a selected market is desired.

In reading the above comparison, which is quoted almost verbatim from that furnished by the J. Walter Thompson Company, it should be remembered that in the matter of comparison there might be a difference of opinion if some other agency were making it. This is, however, a very comprehensive and helpful comparison and one that should be helpful to anyone contemplating an advertising campaign, so long as the modifications of the specific problem are considered when making the choice of media.

Preparation of an Outdoor Campaign.—With hints furnished by large outdoor advertising companies and after considerable research among users of outdoor advertising, it is possible to make some pretty definite suggestions along the lines of laying out an outdoor campaign.

A local problem will first be considered, such as a man running a grocery store in the suburbs of a large city. First of all, he should have a good commercial sign. If he uses a painted sign over his door, he could have an attractive electric sign which is also good-looking in the daytime, extending over the sidewalk. His next step is to arrange his windows in a manner which will make people want to stop and look in. These displays he should keep neat, and changed often enough so that the passers-by will not get tired of seeing the same old things there. No dust should be allowed to accumulate in the window. These displays can be made up of package goods and the advertising material furnished in the way of dealer helps by the manufacturers of the goods.

Next, he should consider something in the way of display, either bulletins or walls or neighborhood posting, covering all the avenues of traffic leading to his store. Then he should cover

in a similar manner any streets which are nearby and on which people travel who might be induced to come to his store. A large bulletin showing to the elevated platform nearby might be of value, particularly if illuminated at night.

If he can arrange it, it would be well to have car cards appear in all the street cars which run past or near his store, on which his logical patrons might travel. If there is a subway station or the platform of a suburban train line, a small, one-sheet poster would be valuable there.

When he has done this, he should have some sort of outdoor advertising reaching every person who lives within the area from which he might logically expect to draw potential customers. Painted walls are excellent assets in the advertising campaign. (See Plate XXXII, Color Section.)

Now, to consider the outdoor advertising of a national advertiser, the manufacturer of a line of canned goods may be used as an illustration. Possibly he already has a fair distribution in half-a-dozen cities, such as Boston, Albany, Worcester, Springfield, Buffalo, and the smaller cities lying in the vicinity of these comparatively large ones. The first thing to do is to stimulate sales in the cities where there are dealers. This may be accomplished by first running a campaign of painted walls in every neighborhood buying-center where the goods are on sale. Then a series of street-car cards could be run in the lines reaching these cities, supplemented by a number of high-spot painted bulletins. These two will reach buyers not attracted by the neighborhood walls. If he can secure a good electric spectacular in one or more of these cities, and the sales are really on the increase, it will strengthen the campaign.

He is now ready to introduce his product into new fields. There are many outdoor combinations which can be used, but here is a good one. Assuming that he decides to enter New York City, he may well open his campaign by a full showing of posters, covering the entire city, reaching everyone, and supplement this by placing a car card in every car on the elevated and subway lines, together with posters on the platforms. This intensive display is kept up for a month, and during that time a number of high-spot painted bulletins are put in place.

At the beginning of the second month, the poster showing and the rapid transit line showing is reduced to one-half and a half-showing put in the street cars running on the surface lines. Now it is time to begin the painting of walls in the local buying centers.

When the slack season comes, the poster and street-car advertising may be dropped to a quarter-showing, and the posters may even be discontinued until the next season of rush business is at hand. Electric spectaculars in prominent centers would be of great value in giving strength and prestige to the whole campaign.

Although the other media are so important that modern business would hardly be able to exist without them, still it is evident that in almost every case where a national advertising campaign has really made a success for a business, the outdoor media have played their part, and, in some cases, have even been the only medium.

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